H. Horatius Flaccus (Q.).

THE WORKS OF HORACE,

TRANSLATED INTO ENGLISH PROSE,

AS NEAR AS THE PROPRIETY OF THE TWO LANGUAGES WILL ADMIT.

TOGETHER WITH

THE ORIGINAL LATIN,

FROM THE BEST EDITIONS.

WHEREIN

THE WORDS OF THE LATIN TEXT

ARE RANGED IN THEIR GRAMMATICAL ORDER;

THE ELLIPSES CAREFULLY SUPPLIED;

THE

OBSERVATIONS OF THE MOST VALUABLE COMMENTATORS

BOTH ANCIENT AND MODERN, REPRESENTED;

AND

THE AUTHOR'S DESIGN AND BEAUTIFUL DESCRIPTIONS

FULLY SET FORTH IN A KEY ANNEXED TO EACH POEM;

WITH NOTES GEOGRAPHICAL AND HISTORICAL;

ALSO THE VARIOUS READINGS OF DR. BENTLEY.

THE WHOLE ADAPTED TO THE CAPACITIES OF YOUTH AT SCHOOL,
AS WELL AS OF PRIVATE GENTLEMEN.

BY DAVID WATSON, M. A.

OF ST. LEONARD'S COLLEGE, ST. ANDREWS.

A NEW EDITION.

REVISED, AND CAREFULLY CORRECTED THROUGHOUT,

BY W. CRAKELT, M. A.

EDITOR OF ENTICK'S LATIN DICTIONARY.

IN TWO VOLUMES.

VOL. I.

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MDCCXCII.

BRITISH
MUSEUM

TO

JAMES DOUGLAS, M. D.

PHYSICIAN EXTRAORDINARY

TO HER LATE MAJESTY

QUEEN CAROLINE;

HONORARY FELLOW OF THE COLLEGE OF PHYSICIANS, LONDON,

AND

FELLOW OF THE ROYAL SOCIETY.

SIR,

I BEG leave to inſcribe the following EDITION of *HORACE* to your name. As my own inclinations led me to ſeek your patronage; ſo the helps I have had, through your means, make it my duty. It was by the free acceſs I had to your COLLECTION, that I was enabled to carry on this WORK; which, without that liberty, muſt have been far leſs perfect.

I AM ſenſible, after all the pains I have taken upon it, that it is not without faults; but I hope it is calculated to anſwer the main end, and facilitate the reading of *HORACE* to thoſe who have acquired but a ſmall knowledge of the *Latin* tongue.

YOUR native candor and humanity, will, I know, prevail with you to overlook its defects, and

regard more the ſincerity and gratitude of him who offers it, than the merit and accuracy of the performance; which would have come much more perfect into the world, had your hurry of buſineſs permitted you to reviſe it.

IT was no ſmall motive to this addreſs, that I know *HORACE* to be, in a peculiar manner, your favorite. A writer of ſo great merit could not miſs of the eſteem of ONE remarkable for juſtneſs of taſte, and a nice diſcernment; and the great pains you are at, in collecting the ſeveral editions of his works, are an inconteſtable proof of the value you have for him. May we not, from this, flatter ourſelves, that, ſome time or other, you will oblige the world with your thoughts upon an author, who ſeems to be ſo dear to you above all others?

ALLOW me, before I conclude this addreſs, to return you my thanks for a long train of favors; favors I am no otherwiſe able to requite, than by a grateful remembrance, and which could only flow from a benevolent heart which took pleaſure in doing good to others.

I am

With the greateſt ſincerity and reſpect,

SIR,

Your moſt obliged

Humble ſervant,

DAVID WATSON.

THE PREFACE.

WHOEVER attempts, at this diſtance of time, to write upon a *Claſſic*, ought not only to read over what the moſt approved commentators have written upon his *works*, but to compare the ſame carefully with the text itſelf; otherwiſe he is in danger of being miſled: for many of them, inſtead of illuſtrating, only darken their author, and palpably miſtake his meaning.

ALMOST all the commentators have carried on their obſervations by *Notes*, which are enough to weary the attention of an old, much more of a young reader. Such as have added an interpretation of the text to render the meaning of the author eaſy, have done conſiderable ſervice to young readers; but as boys, for the moſt part, even with this help, are at a loſs how to apply the interpretation to the words of the author, I thought an *Ordo* of the text itſelf, wherein the *Ellipſes* are filled up, and the moſt difficult words explained by others that are ſynonymous, might be of good uſe. This, with an *Engliſh Tranſlation*, as literal as the idioms of the two languages would allow, and *Notes* in which the difficulties ariſing from ancient geography, hiſtory, and mythology, *&c.* are explained; will, I hope, be ſufficient to make *Horace* underſtood by thoſe of lower capacities. In all theſe, I have conſulted the beſt commentators, and ſelected out of each what I thought moſt for my purpoſe.

THE poetical beauties, deſign, and manner how it is conducted, I thought beſt to throw into a continued diſcourſe at the end of each *Ode*. This I call the *Key*, and

hope it will be of great benefit to my young reader, in giving him a reliſh of *Horace*'s excellences, and forming his taſte and judgment. At the end of each *Key*, is added the *date of the Ode*. I have differed a little from the common way of printing books of this kind; for inſtead of putting the *verſion* on the right-hand page, as is uſually done, I have printed the *text* on the right-hand ſide, and the *verſion* on the left; that the reader may caſt his eye upon that firſt, which he underſtands beſt.

THE free acceſs I had to the valuable collection of the ſeveral editions of *Horace*, made by Dr. *Douglas*, firſt put me upon this undertaking. I imagined, that if a method could be deviſed to reduce the moſt material remarks made by commentators, into a form ſuitable to the ſchools, it would be doing a very conſiderable ſervice to the public. And as the before-mentioned gentleman has made a collection of all the commentators that have written upon *Horace*, the reader may eaſily conceive of how great benefit the liberty I had of conſulting any of them at pleaſure, muſt have been in the following work. As this collection is the moſt curious, moſt valuable, and moſt perfect in its kind that ever was made of the works of *Horace*, I have therefore inſerted a *catalogue* of the ſeveral *editions* contained in it, and have marked ſuch of them as have been of moſt ſervice to me in this work with an *aſteriſk*; and in the ſeveral remarks taken from them, have mentioned, for the moſt part, their names, that it may be known to whom they properly belong.

IN the *Odes* and *Epodes*, *Horace*, with ſmiling gaiety, encourages the youth to virtue; and in his *Satires* and *Epiſtles*, laſhes thoſe who are habituated to vice. It is difficult to determine in which of theſe talents *Horace* moſt excels; he is ſo much a maſter in each, that the wits of all ages have admired him, and employed their utmoſt eloquence in his praiſe. After this, it would be the higheſt vanity and preſumption in me to attempt a panegyric upon him. His beauties are ſo many and ſtriking, that they

they cannot eſcape the attention of the moſt careleſs reader; and his own works, accurately purſued, are certainly the greateſt encomium that can be given him.

BEFORE I proceed any further, it will be proper to take notice of *two objections* that may be made againſt this undertaking.

THE *firſt* is: That the filling up the *ellipſes* in *claſſic authors* injures the original, and may be apt to bring the learned into a habit of ſpeaking bad *Latin*.——To this I anſwer: That unleſs the *ellipſes* are filled up, it will be impoſſible for a boy ever to underſtand the text; and as this is only intended for a preſent help, becauſe he is but little acquainted with the language, ſo when he has made a greater proficiency, and is able of himſelf to read the beſt writers, he will ſoon learn how to correct his ſtyle, and ſpeak with propriety.

IT is certain that *ellipſes* create great difficulties to beginners; and that, were they not filled up, they would be often at a loſs for the ſenſe of their author. The truth of this is confirmed by the practice of almoſt all ſchools, which uſually teach the boys to begin with books that have feweſt *ellipſes*. This I take to be the reaſon why *Cæſar*'s *Commentaries*, and *Cornelius Nepos*, are uſually accounted two very fit books for beginners. Mr. *Ruddiman* obſerves of *Cæſar*, that far from being *elliptic*, he, on the contrary, often repeats the *antecedent* to the *relative*; thus, *Diem dicunt, quo die, &c.* *Nepos*, in like manner, hath very few *ellipſes*, except in the life of *Atticus*. Some object to *Nepos*, that his periods are too long, and the principal *verb* always placed in the end of the ſentence. But if we conſider, that, in this, he follows the practice of the moſt approved writers among the *Latins*, ſuch as *Cicero* and *Livy*, that objection will vaniſh.

ANOTHER *objection* made againſt this work, is: That in an *Engliſh* proſe-verſion of the *Odes* and *Epodes* of

Horace, all the beauties muſt, in a manner be loſt, and, the whole appear flat and inſipid.

BUT this objection, however ſtrong it might be againſt a work that was intended as an accurate and ſpirited tranſlation of *Horace*, is yet of no ſignificancy here. I don't pretend to transfuſe the ſpirit of *Horace* into our language; I only deſign this as a help to younger perſons to bring them the more eaſily to underſtand the *original*.

BUT beſides, it is generally allowed, that the tranſlations of *Horace* into *French*, made by *Dacier*, *Sanadon*, *Tartaron*, &c. are good in their kind, and very ſerviceable in clearing up the difficulties ſo frequent in this poet. And why may not an attempt of the like nature in our language have alſo its uſe? I don't, by this, pretend to put this tranſlation on the ſame footing with thoſe before mentioned; the deſigns are quite different; but only to ſhew that the preſent work is not without example, and that very good ends may be anſwered by it.

I acknowledge myſelf indebted for the *Key* of *Ode* i. *Book* I. to my worthy PATRON; as to the *Keys* of the *Odes* or *Poems* of the others parts of the work, I owe more to *Chabotius*, *Lubinus*, and the *Quadraginta Grammatici*, than to any other of all the *commentators*. The material variations of the learned Dr. *Bentley* I have put next after the text, that my young reader may ſee them at one view.

BEFORE I conclude, I think it not improper to inform the public, that this work has not only been reviewed by ſeveral friends, but alſo paſſed through the hands of a gentleman well ſkilled in this ſort of learning; one whoſe long practice and experience in teaching, and known abilities in that character, beſpeak him well capable of putting the laſt hand to a work that is intended chiefly for the uſe of ſchools.

THE

THE LIFE OF *HORACE.*

QUINTUS HORATIUS FLACCUS was born at *Venuſium*, a town of *Apulia* or *Lucania*, upon the 8th of *December*, in the year of the city of *Rome* 688, under the conſulſhips of *Lucius Cotta*, and *Lucius Manlius Torquatus* *, about three years before the breaking out of *Catiline*'s conſpiracy. His Father *Flavius Flaccus*, as appears from *Ode* xxi. *Book* I. was a tax-gatherer; and, as he tells us himſelf †, the ſon of one that had been made free.

WHEN he was about eight years of age, he was brought by his father to *Rome*, for the ſake of his education. The old man was not only careful to have him inſtructed in ſchool-learning and the ſciences, but took great pains in forming his morals; which *Horace* acknowledges with gratitude in the place before-cited. *Orbilius*, whom *Suetonius* mentions as a very ſevere perſon, and of great repute for teaching ‡, was one of *Horace*'s maſters, as he himſelf informs us ‖.

AT twenty, he went to *Athens*, to learn the liberal ſciences, and complete what his maſters had begun at *Rome* **. He continued there ſome years. About this time, *Brutus* going into *Macedonia*, as he paſſed through *Athens* ††, carried along with him ſeveral of the *Roman*

* See *Book* I. *Ode* xx. † *Sat.* I. vi. ‡ *De Illuſtr. Gramm. c.* 9. ‖ See *Epiſt.* ii. 1, 70.
** See *Book* II. *Epiſt.* ii. 43,—45. as alſo *Maſſon, de Vitâ Horatii*, p. 33, 34. †† See *Maſſon*, p. 45, 46.

youth

youth to the army. Among theſe was *Horace*, whom he afterwards made a military tribune. But *Horace* was more inclined to court the favor of the Muſes, than to attempt to acquire a fortune and reputation by arms; nor could his preferment ſupply that courage which nature had denied him; for at the battle of the *Philippi*, he was ſo far from animating the troops by his example, that he threw down his ſhield, and fled *.

IN his return to *Rome*, he was almoſt ſhipwrecked near *Palinurus*, a promontory of *Sicily* †. At his coming to *Rome*, he concealed himſelf for ſome months in the houſe of *Ælius Lamias*, till ſuch time as *Varius* and *Virgil* recommended him to *Mæcenas*, who obtained his pardon from *Auguſtus* ‖. *Horace*'s wit and learning ſoon gained him the eſteem of that court-favorite; inſomuch that about two years after this he accompanied him to *Brunduſium*, a maritime town on the *Adriatic*, upon the famous *Appian* way, as we learn from the *Fifth Satire* of his *Firſt Book*. This happened in the 26th year of his age; and, in a few years more, he was known to the moſt conſiderable men in *Rome*.

PERSIUS FLACCUS, who lived in the 20th year of *Tiberius*'s reign, which was in the year of *Rome* 787, 42 years after *Horace*'s death, ſpeaking of this our poet, ſays, that he had an uncommon talent of reproving what was amiſs in his friends, of penetrating into the bottom of men's actions, and diſcovering the little crafty turns and ſhifts of vice, and the weakneſs and foibles of mankind. He gilds the pill, and ſmiles while he ſearches the wound.

Omne vafer vitium ridenti FLACCUS *amico*
Tangit, & admiſſus circum præcordia ludit,
Callidus excuſſo populum ſuſpendere naſo. SAT. I. 116.

* See *Ode* vii. *Book* II. † See *Ode* iv. *Book* III. 25,—28. ‖ *Sat.* vi. *Book* I.

He

He with a ſly inſinuating grace,
Laugh'd at his friend, and look'd him in the face;
Would raiſe a bluſh where ſecret vice he found,
And tickle while he gently prob'd the wound;
With ſmiling innocence the croud beguil'd,
And made the deſperate paſſes when he ſmil'd.

THE favor he was in at court, where he was thought to have the prince's ear, and to be in the ſecret of all affairs, made many people apply to him, either to ſatisfy their curioſity, or be advanced by his recommendation. In this laſt reſpect he was very cautious, and never ventured to recommened any perſons, till he was well acquainted with their characters, according to the rule he himſelf gives in the 18th *Epiſtle* of his *Firſt Book*.

Qualem commendes etiam atque etiam aſpice, ne mox
Incutiant aliena tibi peccata pudorem.

Praiſe none till well-approv'd on ſober thoughts,
Leſt after you ſhould bluſh for others' faults.

WHEN he came to be a little more advanced in age, he choſe to ſpend only the ſpring-time of the year at *Rome*. In the ſummer, he retired to his villa or country-ſeat, and commonly paſſed the winter at *Tarentum*; eſpecially when the ſeaſon was ſharp and cold; for the air at *Tarentum* was much milder than at *Rome**.

HE was of a cheerful temper, fond of eaſe and liberty, yet ready to ſerve his friends, and grateful to his benefactors; of a tender and amorous diſpoſition, as his *Odes* plainly teſtify; ſomewhat warm and paſſionate, as he tells us himſelf, but ſoon pacified. *Epiſtle* xx. *Book* I.

Iraſci celerem, tamen ut placabilis eſſem.
Soon angry, yet eaſily brought into good temper.

* See *Epiſtle* vii. *Book* I.

He

He was a great lover of good company, and a cheerful glaſs; but being of an elegant taſte in converſation, he affected an entire freedom, and that the glaſs ſhould circulate or ſtand, according to the pleaſure of th gueſts.

HE gave very much into the gallantries of the age; yet as years increaſed, he reſolved to give them over. But his natural temper inclined him ſo much this way, that even at fifty he could not leave them off. Love, notwithſtanding he bid him farewel, returned to the charge, and made him again feel his power, as he very prettily tells us in the *Firſt Ode* of the *Fourth Book*.

AFTER this attack he ſeems to have maſtered his paſſions; and, from this time, lived in an undiſturbed and philoſophical tranquillity. His life henceforward was *ſecretum iter, & fallentis ſemita vitæ*; a private retirement, where life inſenſibly glides away. *Epiſt.* i. xviii. 103.

HE was very ſhort and corpulent, as *Auguſtus*, in a letter to him, informs us; comparing him to the book he ſent him, which was a little thick volume.

HIS friend and patron *Mæcenas* dying, *Horace* did not ſurvive him long enough to write his elegy. It is probable he was ſo nearly touched with the loſs, that it helped to ſhorten his days. For *Mæcenas*, as may be collected from *Dio* the hiſtorian, died in the beginning of *November*, and *Horace* on the 27th of the ſame month. This happened ſix years before the birth of *Chriſt*, in the year of the city 745, and the 57th of our poet's age. His monument was at the further end of the *Eſquiline* hill, not far from that of *Mæcenas*. With his laſt words he declared *Auguſtus* his heir *; the violence of his diſtemper being ſuch that he was not able to ſign his will.

* See *Suetonius, de Vitâ Horatii*, and *Maſſon*, p. 366.

Mr.

MR. J. DAVIDSON having formed his plan for tranſlating HORACE'S ODES into *Engliſh* proſe, with notes, *&c.* from Mr. WATSON'S copy, part of whoſe manuſcript was in his hands for ſome time; and having publiſhed ſeveral books in numbers before Mr. WATSON'S tranſlation could be finiſhed; has ſince printed the two tranſlations of three ſeveral ODES in the newſpapers, but without the original text (which is the only rule by which we can form a proper judgment of any tranſlation) in order to prejudice the public againſt the latter: wherefore it is preſumed, that it will not be thought improper, *once for all*, fairly to repreſent the difference between the two verſions of *Book* I. *Ode* XXV. from whence the reader may judge concerning the reſt.

HORATIUS.

PARCIUS junctas quatiunt feneſtras
Ictibus crebris juvenes protervi,

Mr. WATSON'S TRANSLATION *and* ORDO.

THE wanton young men, *now* more rarely *than heretofore*, batter your window-ſhutters, faſtened together, with frequent ſtrokes,

PRotervi juvenes parciùs, nunc quàm antea, *quatiunt feneſtras* tuas, quaſi *junctas*, *crebris ictibus*,

Nec tibi ſomnos adimunt;

nor do they now take away ſleep from you, *by their noiſe in the night and ſinging*;

nec adimunt ſomnos tibi, nocturnis clamoribus & cantu;

amatque
Janua limen,
Quæ priùs multùm faciles movebat
Cardines.

and your gate, which before moved eaſily on the hinges, now loves to keep ſhut on *its* threſhold.

tuaque janua, *quæ priùs movebat multùm faciles cardines*, *amat limen* ſuum.

Audis minùs & minùs jam,

Now you hear *daily* leſs and leſs *the voice of your gallants ſhut out*, *ſaying*,

Tu *audis quotidie minùs & minùs jam* vocem amatoris excluſi, dicentis,

" Me tuo longas pereunte noctes,
" Lydia, dormis?

" O *Lydia*, do you ſleep long nights, " while I *your lover* periſh before your " doors?

" O *Lydia*, tu *dormis longas noctes*, *me* " *tuo* amatore *pereunte* ante fores tuas?"

Invicem mœchos anus arrogantes
Flebis in ſolo levis angiportu,
Thracio bacchante magìs ſub inter-
lunia vento:

You an inconſtant old woman, *and deſpiſed* in your turn *for your impertinence*, ſhall bewail your gallants, being left alone in a narrow lane *by your lovers*, the *Thracian* North-wind raging more about the change of the moon, *than at other times*:

Tu *levis anus*, & contempta *invicem* *flebis* ob *arrogantes* tuos *mœchos*, te *ſolâ* derelictâ *in angiportu* ab amatoribus, *Thracio vento bacchante magìs ſub interlunia*, quàm aliis temporibus:

Cùm

DACIER.

NOS jeunes foûs ne frappent plus ſi ſouvent à vos fenêtres par des coups redoublez :

Mr. DAVIDSON'S TRANSLATION *and* ORDO.

THE rude young rakes are not ſo frequently battering your windows with redoubled ſtrokes, | *Juvenes protervi parciùs quatiunt feneſtras junctas ictibus crebris,*

Ils interrompent plus ſi ſouvent vôtre ſommeil ;

They ſuffer you to ſleep on without any diſturbance ; | *nec adimunt ſomnos tibi* ;

et vôtre porte, qui s'ouvroit avec tant de facilité, maintenant eſt toujours fermée.

and your gate, which formerly opened with the greateſt eaſe, is now almoſt continually ſhut. | *januaque, quæ priùs movebat cardines multùm faciles*, nunc *amat limen.*

De jour en jour vous entendez moins cette chanſon, qui vous eſtoit ſi connüe,

From day to day you are more rarely addreſſed after this manner, once ſo familiar to you, | *Minùs & minùs jam audis,*

" Pendant que plein d'amour s'expire à votre porte,
" Lydie, vouz dormez d'un paiſible ſommeil.

" Ah ! cruel *Lydia !* while I your lover languiſh at your gate all the night long, you enjoy your ſoft repoſe. | " *O Lydia, dormis, me tuo pereunte longas* " *noctes ?*

Enfin, ſur vos vieux jours courant en deſhabillé dans les ruës detournées, & vous expoſant au vent de biſe lors qu'il ſe dechaine avec le plus de furie dans la conjonction de la lune, vous pleurerez à vôtre tour de la fierté de vôs galands :

The time ſhall come, when in an advanced age you ſhall run careleſsly dreſſed along the ſtreets and by-paths ; and expoſing yourſelf to the fury of the *Thracian* winds, which rage with the greateſt violence about the time of the new moon, ſhall lament in your turn the inſolence of your lovers : | Jam *anus invicem flebis mœchos arrogantes levis in angiportu ſolo, vento Thracio magìs bacchante ſub interlunia :*

Lorſque

HORATIUS.

Cùm tibi flagrans amor, & libido,
Quæ ſolet matres furiare equorum,
Sæviet circa jecur ulceroſum;

Mr. WATSON'S TRANSLATION *and* ORDO.

when furiouslove and luſt, that uſe to make mares mad, ſhall torment you about your ulcerated liver;	*cùm flagrans amor & libido, quæ ſolet furiare matres equorum, ſæviet tibi circa* tuum *ulceroſum jecur*;

Non ſine queſtu,

not without complaining	*non ſine queſtu,*

Læta quòd pubes hederâ virenti
Gaudeat, pullâ magìs atque myrto;

that the wanton youth takes more delight in the green ivy-tree, in a young wench of a dark myrtle-color;	eò quòd juvenes anteponunt puellas vetulis; *quòd læta pubes magìs gaudeat virenti hederâ,* puellâ *pullâ atque myrto* colore;

Aridas frondes hyemis ſodali
Dedicet Hebro.

but devotes the dry leaves *(old withered women)* to *Hebrus, a river in* Thrace *very cold, and therefore* a companion for winter.	*dedicet aridas frondes Hebro,* fluvio Thraciæ frigidiſſimo, ideoque *ſodali hyemis.*

MR. DAVIDSON'S tranſlation of this ODE is not done from the *Latin* text of HORACE, but is taken at ſecond hand from the *French* verſion of *Monſieur* DACIER; which is only a looſe tranſlation, that gives ſomething of the ſenſe of the ODE, but without the leaſt regard to the preciſe meaning of the words.

If Mr. DACIER has made but a bad tranſlation from the *Latin*, Mr. DAVIDSON'S *tranſlator* has made a *worſe* from the *French*. For example, he renders,

1. Nos jeunes fous,	*The rude young rakes,*
2. ne frappent plus,	*are not ſo frequently battering,*
3. lorſque,	*which,*
4. vous entendez moins cette chanſon,	*you are more rarely addreſſed after this manner,*
5. Qui vous eſtoit ſi connüe,	*once ſo familiar to you,*

6. enfin,

DACIER.

Lorſque l'amour ardent, & la chaleur,
que met les jumans en furie, embraſe-
ront vôtre cœur ulceré ;

Mr. DAVIDSON'S TRANSLATION *and* ORDO.

for ardent love, and violent deſire ſhall ſeize your wounded heart;	*cùm flagrans amor, & libido, quæ ſolet furiare matres equorum, ſæviet circa jecur ulceroſum;*

Enfin, vous vous plainderez,

in fine, you ſhall obſerve to your ſorrow,	*non ſine queſtu,*

que les jeunes gens aiment mieux le
tierre verd, & le jeune myrte ;

that the youth take pleaſure only in the verdant ivy, and growing myrtle;	*quòd pubes læta hederâ virenti, atque myrto pullâ magìs gaudeat;*

et qu'ils conſacrent lesvieil les feuilles
à l'Hebre compagnon de l'hyver.

but conſecrate the withered and decayed leaves to *Hebrus*, the companion of winter.	*dedicet* verò *frondes aridas Hebro, ſodali hiemis.*

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6. enfin,	*the time ſhall come, when,*
7. ſur vos vieux jours,	*in an advanced age,*
8. les rües detournées,	*the ſtreets and by-paths,*
9. fierté,	*inſolence,*
10. embraſeront vôtre cœur ulceré,	*ſhall ſeize your wounded heart,*
11. vieilles feuilles.	*the withered and decayed leaves.*

II. Mr. DAVIDSON, by his cloſe imitation of DACIER, has quite miſtaken the common ſignification or meaning of the words under-written :

1. levis,	*careleſsly dreſſed,*
2. ſæviet,	*ſhall ſeize,*
3. jecur ulceroſum,	*your wounded heart,*
4. cùm,	*for,*
5 libido,	*violent deſire,*
6. angiportu,	*the ſtreets and by-paths,*
7. pullâ myrto.	*growing myrtle,* which DACIER tranſlates the *young*, &c.

III. Mr. DAVIDSON has not turned into *Engliſh* the following ſeven words in the text, but has dropt them entirely, *viz.*

1. Junctas, 3. Limen, 5. Circa, 7. Solo.
2. Nec, 4. Cardines, 6. Læta,

together with the whole verſe,

Quæ ſolet matres furiare equorum;

tho' DACIER had tranſlated it.

IV. Mr. DAVIDSON, in his *Ordo Verborum*, has not joined *levis* with its proper ſubſtantive, *viz. anus*; and has placed *hederâ virenti* before *magis gaudeat.*

V. Mr. DAVIDSON has ſupplied but three *Ellipſes* in his *Latin Ordo*, viz.

nunc, jam, verò,

and in his *Engliſh* verſion he has only added to what DACIER had ſaid before, ſpeaking of *Lydia*, theſe words,

Ah, cruel!

I. MR. WATSON's tranſlation is from the original *Latin* of HORACE, and is as cloſe and literal as the idiom of the two languages will allow.

II. He ſupplies the ellipſes, or words that are wanting, both in the *Latin Ordo* and in the *Engliſh* verſion; which is a vaſt help to the learner, for the right underſtanding of the poet's meaning.

Ellipſes ſupplied by Mr. WATSON *in his* Ordo Verborum.	Explanatory words added by Mr. WATSON in the *Engliſh* VERSION.
1. Nunc quàm antea,	1. *Now more rarely than heretofore,*
2. tuas,	2. *your,*
3. nocturnis clamoribus & cantu,	3. *by the noiſe of the night and ſinging,*
4. tuaque,	4. *and your,*
5. ſuum,	5. *its,*
6. quotidie,	6. *daily,*
7. vocem amantis excluſi, dicentis,	7. *The voice of your gallants ſhut out, ſaying,*
8. O!	8. *O!*
9. amatore,	9. *lover,*
10. ante fores tuas,	10. *before your doors,*
11. contempta,	11. *and deſpiſed,*
12. tuos,	12. *your,*
13. ab amatoribus,	13. *by your lovers,*
14. quàm aliis temporibus,	14. *than at other times,*
15. eò quòd juvenes anteponunt puellas vetulis,	15.
16. puella myrteo colore,	16. *a young wench of a dark myrtle color,*
17. fluvio Thraciæ frigidiſſimo,	17. *a River in* Thrace, *very cold,*
18. ideoque,	18. *and therefore,*

III. Mr. WATSON's *Ordo Verborum* is quite agreeable to the ſtricteſt rules of the *Latin Syntaxis*, or conſtruction.

IV. He explains all the difficult words, giving the ſenſe of the metaphorical expreſſions in plain and eaſier terms.

V.

V. He explains ſeveral cuſtoms uſed by the young gentlemen of *Rome* at the time in which the ODE was wrote.

VI. He has given the true meaning of the word *angiportus*, and confirmed it by a proper quotation from *Terence*.

VII. As a proof of his good taſte, he has ſubjoined the various readings which the reverend and very learned Dr. *Richard Bentley* has inſerted in the text, *viz.*

longam noctem virente Euro	for	*longas noctes.* *virenti.* *Hebro.*

1. Mr. WATSON has not tranſlated the word *multùm* before *faciles*, and has likewiſe left it out in his *Ordo* through miſtake.

2. The word *quaſi* is prefixed to *junctas*, whereas I think *arctè* had been more proper, for the window-ſhutters were cloſe ſhut, to prevent the windows from being damaged by the young rakes.

3. The following paſſage in the *Ordo*, viz. puellâ *pullâ atque myrto* colore, is very confuſed and incorrect, through the printer's fault; for in the copy it muſt have been, *atque pullâ myrto*, puellâ myrteo colore.

Mr. BOND, in his commentary upon this ODE above 135 years ago, has the following remark: *Pullâ myrto*, i. e. *ſubviridi myrto penè nigrâ*; metaph. eſt; *nam myrtus nigra ponitur pro formâ conſtanti, quæ non facilè perit, qualis eſt in puellâ ſubfuſcâ & nigricante: laudant Galli hunc colorem, quum puellam ſic coloratam appellant* Belle Brunette.

Of what uſe Mr. DAVIDSON's tranſlation may be to the *learned*, I leave him who made it to determine. This I will venture to affirm, that it can be of no manner of ſervice or advantage to the *learner*, who will find himſelf greatly diſappointed when he comes to conſult it, for the following reaſons;

I. He will be left quite at a loſs for the expoſition of ſeveral words, that are wholly omitted in this tranſlation; ſuch as *limen*, *cardines*, &c.

II. He will find few ellipſes, or words that are wanting, ſupplied, to guide him to the ſenſe of the paſſage.

III. This tranſlation being entirely paraphraſtical, can never give him any grammatical notion of the ſenſe of the words; for example, when he finds *nec tibi adimunt ſomnos*, tranſlated, *they ſuffer you to ſleep on without diſturbance*; and *non ſine queſtu*, rendered by, *in fine, you ſhall obſerve to your ſorrow*; and *pullâ myrto*, by *growing myrtle*; it is impoſſible he can receive any idea of the literal ſenſe of the words.

IV. Mr. DAVIDSON's tranſlation muſt neceſſarily miſlead a boy to miſtake the true ſenſe of the *Latin* words in the ODE,

whoſe meaning it has entirely miſrepreſented. How would a maſter receive a ſcholar, who ſhould tell him that *levis* ſignified *careleſsly dreſſed*, or *angiportus*, *a ſtreet and by-path*.

From all which it is evident, that Mr. DAVIDSON's performance is in no meaſure adapted to the uſe of ſchools, the purpoſe for which it is intended.

On the contrary, Mr. WATSON's tranſlation affords a young beginner all the neceſſary helps that he ſtands in need of, for finding out the true ſenſe of the ODE. For,

I. He gives the diſtinct and exact conſtructive *Ordo Verborum* of the text.

II. He fills up all the ellipſes wanting, to make the ſenſe full and complete.

III. He gives the proper *Engliſh* ſignification of every word in the text.

IV. He explains all the difficult words, giving the ſenſe of the metaphoric expreſſions in plain and eaſy terms.

And *laſtly*, for the benefit of thoſe that are more advanced, together with uſeful ANNOTATIONS, and a well-contrived KEY to each ODE; he gives the various readings of the reverend and learned Dr. BENTLEY at the foot of the *Latin* page.

Having thus fairly drawn a parallel between the two VERSIONS, I will take the liberty to put Mr. DAVIDSON, and his ASSISTANTS, in mind of the good advice that TERENCE gave, upon the like occaſion, which we find in the Prologue to his ANDRIA, viz.

DEHINC, UT QUIESCANT PORRO, MONEO, ET DESINANT MALEDICERE, MALEFACTA NE NOSCANT SUA.

N. B. *Mr.* WATSON *firſt began a tranſlation of the* ODES *of* HORACE *into* Engliſh *proſe*; *and Mr.* DAVIDSON *was the firſt who began to criticiſe that tranſlation, and, in a public manner, to compare it with his own.*

Of

Of the different ſorts of Verſe contained in the ODES *and* EPODES *of* HORACE.

I. THE firſt ſort is the *Aſclepiad*, ſo called from *Aſclepias* the inventor; they are alſo called *Choriambics*, becauſe the foot *Choriambus* has the ſecond and third place, which is compoſed of a *Trochæus* and *Iambus*; that is, of four ſyllables, of which the firſt and laſt are long, the two middle ſhort. The firſt foot of this kind of verſe is a *Spondee*, the ſecond and third a *Choriambus*, the fourth a *Pyrrichius*, which conſiſts of two ſhort ſyllables.

Mēcaē | nās ătăvīs | ēdĭtĕ rē | gĭbŭs.

Others meaſure this ſort of verſe after this manner:

Mēcaē | nās ătă | vīs | ēdĭtĕ | rēgĭbŭs

namely, by putting after the ſecond foot a *Cæſura:* ſo that a *Spondee* and a *Dactyl* go before the *Cæſura*, and two *Dactyls* follow it.

Of this ſort are, Ode i. Book I. Ode xxx. Book III. *and* Ode viii. Book IV.

Beſides theſe *Aſclepiad-Choriambics*, there are others which are called *Alcaic-Choriambics*, which conſiſt of five feet, one *Spondee*, three *Choriambics*, and *a Pyrrichius*; as,

Tū nē | quaēsĭĕrīs | ſcīrĕ nĕfās | quēm mĭbĭ quēm | tĭbĭ.

Such is Ode xi. Book I.

Laſtly, there are others which are called *Glyconic-Choriambics*, from one *Glycon* the inventor. Theſe have three feet, whereof the firſt is a *Spondee*, the ſecond a *Choriambus*, and the third a *Pyrrichius*. Of this kind is the firſt verſe of *Ode* iii. *Book* I.

Sīc tē | Dīvă pŏtēns | Cўprĭ.

Which verſe ſome meaſure ſo, that they make two *Dactyls* after the *Spondee*. The greater *Choriambic* or *Aſclepiad* is commonly ſubjoined to this leſſer *Choriambic*, as appears in the ſame third *Ode*.

II. The ſecond ſort of verſe is the *Sapphic*, ſo called from *Sappho*, who invented it: it conſiſts of five feet, a *Trochee*, *Spondee*, *Dactyl*, and two *Trochees*. Three of theſe verſes ſucceſſively follow one another; to which is added an *Adonic*, compoſed of a *Dactyl* and a *Spondee*. Of this kind is *Ode* ii. *Book* I.

Jām să | tīs tĕr | rīs nĭvĭs | ātquĕ | dīraē.

III. The third ſort of verſe, is *Dactylic*; of theſe ſome are called, 1. *Alcmanic*, from *Alcman* a *Greek* lyric poet, who firſt uſed them. They have four feet, whereof the firſt three are *Dactyls*, and the fourth a *Spondee*; as,

Cārmĭnĕ | pĕrpĕtŭ | ō cĕlĕ | brārē.

An *Hexameter* is commonly prefixed to this ſort, as appears by *Ode* vii. *Book* I. *Laudabunt alii*, &c. 2. Others are called *Dimeter-Hypercatalectic Dactyls*, and conſiſt of two *Dactyls* and one ſyllable; as,

ārbŏrĭ | būſquĕ cŏ | maē.

3. Others are called *Alcaïc-Dactyls*, from *Alcæus* their inventor: and theſe are of two ſorts. (1.) Thoſe which are compoſed of five feet, excepting

cepting one ſyllable, which they call *Penthemimeris*. The firſt foot is either an *Iambus* or *Spondee*, the other an *Iambus*; a ſingle ſyllable follows that, which is called *Cæſura*; the laſt two feet are *Dactyls*. Of this ſort is *Ode* ix. *Book* I.

Vĭdēs | ŭt āl | tā | ſtēt nĭvĕ | cāndĭdŭm.

(2.) The other ſort conſiſteth of two *Dactyls*, and two *Trochees*; as,

Tĕrrĕt ĕ | quōs ĕquĭ | tūmquĕ | vūltŭs.

Which verſe is uſually put in the fourth place in an *Alcaïc Ode*. Laſtly, the longeſt of all kinds of *Dactylic* verſes is called *Archilochic*, from *Archilochus* the inventor; and hath ſeven feet; of which the four firſt may be *Dactyls*, the three laſt *Trochees*. Of this ſort is the firſt verſe of *Ode* iv. *Book* I.

Sōlvĭtŭr | ācrĭs hĭ | ēms grā | tā vĭcĕ | vērĭs | ĕt Fă | vōnĭ.

To this kind of *Archilochic-Dactylic* verſe is commonly added another *Iambic* of ſix feet, except one ſyllable.

Trăhūnt | quĕ sĭc | cās mā | chĭnāę cărī | nās.

Moreover, theſe verſes are called *Dactylics*, becauſe they admit of ſeveral *Dactyls*, altho', in the *Alcmanian* and *Archilochian Dactylics*, *Spondees* may be mixed with *Dactyls* in the four firſt places.

IV. The fourth kind of verſe is that called the *Pherecratian*, from *Pherecrates* a comic poet of *Athens*; which conſiſts of three feet, a *Spondee*, *Dactyl*, and *Spondee*; as,

Quāmvīs | Pōntĭcă | pīnūs.

This hath the third place in an *Ode* conſiſting of five different kinds of verſe, whereof the two firſt are *Aſclepiads*, the fourth a *Glyconic*; an example of which we have in *Ode* xiv. *Book* I. *O navis*, &c.

V. The fifth kind of verſe is called *Ariſtophanic*, from *Ariſtophanes* a comic *Greek* poet. This conſiſts of two feet, namely, a *Choriambus* and *Bacchius*; a *Bacchius* is compoſed of one ſhort and two long ſyllables; ſuch is the verſe of *Ode* viii. *Book* I.

Lydĭă dīc | pĕr ōmnēs.

Some make this kind of verſe to conſiſt of three feet, a *Dactyl* and two *Trochees*.

VI. The ſixth kind of verſe is that called *Alcaïcs*, from *Alcæus* a *Greek* lyric poet. This conſiſts of four feet, namely, an *Epitritus*, two *Choriambi*, and a *Bacchius*; as,

Cūr tĭmēt flă | vūm Tĭbĕrīm | tāngĕrĕ? Cūr | ŏlīvūm.

This kind of verſe is annexed to the *Ariſtophanic*, of which I gave an account under Sect. V. Of this kind is *Ode* viii. *Book*. I. The foot *Epitritus* is made up of four ſyllables, the firſt ſhort, and the other three long; or three long, and the laſt ſhort; or the firſt long, the ſecond ſhort, and the two laſt ſyllables long; or the two firſt long, the third ſhort, and the laſt long.

VII. The ſeventh ſort of verſe is called *Iambic*, which are of different kinds; for, 1. Some are called *Senarii*, or *Trimetri*; and theſe conſiſt either, (1.) of pure *Iambics*; ſuch as are in *Epode* xvi. of the *Book of Epodes*.

Sŭīs | ĕt ĭp | să Rō | mă vī | rĭtŭs | rŭīt.

Or,

Or, (2.) They have different feet mixed with the *Iambic*; ſuch as are *Epodes* xii. and xiii. of the ſame *Book*. 2. Other *Iambic* verſes are *Dimetri*; that is, conſiſt of four feet; as,

ămī | cĕ prō | pūgnā | cŭlă.

Theſe are commonly ſubjoined to the *Senarii*, as one may ſee in the *Firſt Epode*; ſome are both *Dimetri* and *Hypercatalecti*, that is, exceed in one ſyllable; as,

Lēnī | tĕ clā | mōrēm | sŏdă | lēs.

Such is every third verſe in an *Alcaïc Ode*. 3. Some, in fine, are called *Iambici Trimetri*, or, *Senarii Catalecti*; theſe conſiſt of ſix feet, except one ſyllable; as,

Mĕă | rȳnī | dĕt īn | dŏmō | lăcū | năr.

The *Trochaïcus-Dimeter-Catalectus* is uſually prefixed to theſe.

VIII. The eighth ſort is called *Trochaïcs*, differing from the *Iambics* in this, that in place of an *Iambus* they admit of a *Trochee* in thoſe places where *Iambic* verſes have an *Iambus*. Such is the *Trochaïcus-Dimeter-Catalectus*, in *Ode* xviii. of *Book* II.

Nōn ĕ | būr nĕ | quĕ aūrĕ | ūm.

How all theſe ſorts of verſes may be mixed in different *Odes*, will eaſy appear in reading. Two ſorts of *Odes* are moſtly in uſe, the *Sapphic* and *Alcaïc*; the *Sapphic* conſiſts of three *Sapphic* verſes, as may be ſeen in *Sect.* II. to which there is ſubjoined an *Adonic*. *Alcaïcs* are compoſed of *Dactylic-Alcaïcs*, of which I have given an account, *Sect.* III. and one *Iambic*, which are explained, *Sect.* VII.

When the ſame ſort of verſes occurs in the ſame *Ode* alternately, after each other, the *Ode* is called *Diſtrophos*, that is, having two *Strophees*; for that order of verſe, which returns ſundry times, is called by the *Greeks* στροφή, *Strophe*, and by us a *Stanza*. If the ſame ſort of verſe be repeated after every third line, it is called *Triſtrophos*; if after every fourth, it is called *Tetraſtrophos*. When the ſame ſort of verſe occurs through the whole *Ode*, it is called *Monocolos*. When it is made up of two different ſorts of verſe, it is called *Dicolos*; when of three ſorts, *Tricolos*; when of four ſorts, *Tetracolos*. In fine, a verſe is called *Acatalectus*, when it is entire in all its parts, and no ſyllable, no foot is wanting, or redundant; *Catalectus*, when it wants one ſyllable; *Brachycatalectus*, when a whole foot is wanting; *Hypercatalectus*, or *Hypermeter*, when it has a foot too much.

Hìc uno intuitu cernere licet omnia verſuum genera, quibus HORATIUS, *Lyricorum Romanorum princeps, uſus eſt.*

1. TĒrrŭĭt | ūrbēm. *Od.* 2. *l.* 4.
1. *Adonius Dimeter Catalecticus.*

2. Ārbŏrĭ | būſquĕ cŏ | maē. *Od.* 7. *l.* 2.
2. *Dactyl. Archiloch. Dimet. Hypercatalect.*

3. Grātō, | Pȳrrhă, ſŭb | āntrō. *Od.* 5. *l.* 3.
3. *Pherecratius Trimeter Acatalectus.*

Sīc tē | Dīvă pŏtēns | Cўprĭ. *Od.* 3. *l.* 1.
4. *Choriambic. Glyconius Trimet. Acatalectus.*

5. Āut Ĕphĕ | ſūm, bĭmă | rīsvĕ Cŏ | rīnthī. *Od.* 7. *l.* 2.
5. *Dactylic. Alcman. Tetramet. Catalect.*

6. Lāudā | būnt ălĭ | ī clā | rām Rhŏdŏn, | āut Mĭtў | lēnēn. *Od.* 7. *l.* 1.
6. *Heroïcus Hexameter Catalecticus.*

7. Nōn ĕ | būr, nĕ | que āurĕ | ūm. *Od.* 18. *l.* 1.
7. *Euripideus Trochaïcus Dimeter Catalect.*

8. Mĕā | rĕnĭ | dĕt ĭn | dŏmō | lăcū | năr. *Od.* 18. *l.* 2.
8. *Iambicus Archilochius Trimeter Catal.*

9. Ămī | cĕ prō | pūgnā | cŭlă. *Epod.* 1. *l.* 2.
9. *Iambicus Archilochius Dimeter Acatalectus.*

10. Sўlvaē | lăbō | rāntēs | gĕlū | quĕ. *Od.* 9. *l.* 3.
10. *Iambicus Archiloch. Dimeter Hypercatal.*

11. Ībīs | Lĭbŭr | nīs ĭn | tĕr āl | tă nā | vĭŭm. *Epod.* 1. *l.* 1.
11. *Iambicus Archiloch. Trimeter Acatalectus.*

12. Maēçē | nās ătăvīs | ēdĭtĕ rē | gĭbŭs. *Od.* 1. *l.* 1.
12. *Choriambic. Aſclepiad. Tetramet. Acatalect.*

13. Jām să | tĭs tĕr | rĭs nĭvĭs | ātquĕ | dīraē. *Od.* 2. *l.* 1.
13. *Sapphicus Pentameter Acatalectus.*

14. Vĭdēs | ŭt āl | tā | ſtĕt nĭvĕ | cāndĭdŭm. *Od.* 9. *l.* 1.
14. *Dactylicus Alcaïcus Acatalectus.*

15. Flūmĭnă | cōnſtĭtĕ | rĭnt ă | cūtō. *Od.* 9. *l.* 4.
15. *Dactyl. Alcaïc. vel Pindaric. Tetram. Acat.*

16. Tū nē | quaēsĭĕrĭs, | ſcīrĕ nĕfās, | quēm mĭhĭ, quēm | tĭbĭ. *Od.* 11. *l.* 1.
16. *Choriam. Alca c. Pent. Acat.*

17. Lȳdĭă, dīc | pĕr ōmnēs. *Od.* 8. *l.* 1.
17. *Choriambicus Ariſtophanius. Dimet. Acat.*

18. Tē Dĕōs ō | rō, Sȳbărīn | cūr prŏpĕrēs | ămāndō? *Od.* 8. *l.* 2.
18. *Choriambicus Alcaïcus Tetram. Acatalect.*

19. Mĭſĕrārum ēſt | nĕque ămōrī | dărĕ lūdūm. *Od.* 12. *l.* 1.
19. *Ionicus à minore Sapph. Trimet. Acatal.*

20. Sōlvĭtŭr | ācrĭs hȳ | ēms grā | tā vĭcĕ | vērĭs | ēt Fă | vōnĭ. *Od.* 4. *l.* 1.
20. *Dact. Archil. Heptam. Acat. Aſynartetus.*

21. Scrībĕrĕ | vērsĭcŭ | lōs, | ămō | rĕ pēr | cūlsūm | grăvī. *Ep.* 11. *l.* 2, 3.
21. *Elegiambicus Archilochius Aſynartetus.*

22. Nĭvēs | qŭe dē | dūcūnt | Jŏvēm, | nūnc mărĕ, | nūnc sĭlŭ | aē. *Ep.* 13.
22. *Iambelegus Archilochius Aſynart.*

CATALOGUS

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1721.

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1721. Opera. Chriſt. Junkerus. — — Lipſiæ. 8.
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HORACE's

ODES, EPODES,

AND

CARMEN SECULARE,

WITH

AN ENGLISH PROSE VERSION, NOTES, &c.

THE ODES

OF

Q. HORATIUS FLACCUS.

BOOK THE FIRST.

ODE[1] I.

To MÆCENAS.

All things pleaſe not all men: but Horace more eſpecially affecteth the name of a lyric poet.

O MÆCENAS[2] deſcended from the kings[3] of Etruria or Tuſcany your anceſtors, O you who are both my patron[4], having made my peace with Auguſtus, and a great honour to me, by your quality and familiarity with me the ſon only of a ſlave who was made free: there are ſome men whoſe delight it is to have gathered duſt on their chariots at an Olympic race[5]; and who take great pleaſure in having ſkilfully avoided the mark with the wheels glowing hot by the violent motion of driving, and the noble palm, the prize of victory, raiſes theſe men in their imagination as high as the Gods who are the governors of the world.

If the multitude of the unconſtant Romans ſhould ſtrive to exalt one man to the greateſt honours; if another has laid up in his own granary whatever ſtores he has gathered from the[6] Libyan fields;

ANNOTATIONS.

1 ODA or *Ode*, *es*, from the *Greek* word ᾠδή, that is, *cantus*, *carmen*, an ode or ſong, a *lyric* verſe, ſuch as were uſually ſung to the harp.

2 *Mæcenas*, a *Roman* gentleman, deſcended from the ancient kings of *Etruria* or *Tuſcany*, a perſon of extraordinary wit and eloquence, who encouraged learning and learned men; which was the reaſon that *Virgil* and *Horace* dedicated a conſiderable part of their works to him. He was in great favour with *Auguſtus*.

3 *Deſcended from the kings of Etruria.* Some of the commentators, but they give no authority, ſay, that *Menodorus* was *Mæcenas*'s father; his grandfather *Menippus*; his grandfather's father *Cæcina*; his great grandfather's father *Vulturnus*; *Turrhenus* his great great grandfather's father; and that *Elbius* was the firſt great man of the race of his anceſtors. It was a cuſtom among the ancients ſometimes to call rich and famous men *Kings*, as appears both from ſacred and profane hiſtory.

Q. HORATII FLACCI

O D A R U M

LIBER PRIMUS.

ODE I.

Ad MÆCENATEM.

Alia delectant alios: Horatius verò affectat nomen Poetæ *præsertim.*

MÆCENAS atavis edite regibus,
O & præsidium & dulce decus meum:
Sunt quos curriculo pulverem Olympicum
Collegisse juvat; metaque fervidis
Evitata rotis, palmaque nobilis
Terrarum dominos evehit * ad Deos.
Hunc, si mobilium turba Quiritium
Certat tergeminis tollere honoribus;
Illum, si proprio condidit horreo
Quidquid de Libycis verritur areis;

ORDO.

O *Mæcenas edite*, nate, ex *regibus* Etruriæ tuis *atavis*, O tu qui es & *præsidium*, conciliatâ pace meâ cum Augusto, & *meum dulce decus*, nobilitate & familiaritate tuâ mecum tantùm filio Libertini: *sunt* homines *quos juvat collegisse pulverem Olympicum* in *curriculo*, stadio, Olympico; & quos juvat *meta evitata rotis fervidis* violento motu agitandi, & *nobilis palma*, victoria, *evehit ad Deos dominos terrarum. Hunc, si turba mobilium Quiritium certat tollere tergeminis honoribus; illum, si condidit* in *proprio horreo quidquid* frumenti *verritur de Libycis areis*;

* Evehere, *Bentleius.*

ANNOTATIONS.

4 *O you who are both my patron*, &c. *Horace* being routed with *Brutus* at the battle of *Philippi*, *Mæcenas* not only procured his pardon from *Augustus*, but even brought him into favour with that great Emperor; as well as frequently conversed with him himself, with as great familiarity as if he had been his relation and equal; he had therefore just reason to call him his *patron*.

5 *Olympic race.* The *Olympic* games were instituted by *Hercules* in the year of the world 2836. They were celebrated every fourth year, upon the banks of *Alpheus* near *Pisa* in *Elis*, a province of *Peloponnesus*, a part of *Greece*. These games were restored by *Iphitus*, 442 years after the first institution, about 22 or 23 years before the building of *Rome*. The design of this institution was to accustom the young *Grecians* to running, leaping, and other manly exercises. They continued but five days; the victor was called *Olympiaces*, and to carry the prize there, was accounted as honorable as a triumph at *Rome*.

6 *Libyan fields.* *Libya*, a country of *Africa*, fruitful in wheat and other grain.

fields; and a third who delighteth in cultivating his paternal eſtate himſelf with the plough[7], if, I ſay, you ſtrive ever ſo much, you can never move any of theſe from his deſign, and perſuade him, no not for all the riches of Attalus[8], the moſt wealthy king of Pergamus, that becoming an adventurous mariner he will attempt to ſail the Myrtoan[9] ſea in a ſhip of Cyprian[10] wood.

The merchant fearing the ſouth-weſt wind blowing againſt the Icarian[11] waves, extolleth the happineſs of a retired life, and the fields round his own country-ſeat; yet by and by, when the danger is over, he repairs his ſhattered ſhips, unable to endure poverty.

There is another, who neither deſpiſeth cups of old wine of mount Maſſicus[12] in Campania, nor to ſpend ſeveral hours in a day at his bottle; one while lying ſupinely under a green ſtrawberry-tree, another while at the pleaſant head of a ſacred fountain.

A military life, and the ſound of the larger mixed with that of the leſſer trumpet[13], and wars hated by mothers, pleaſe many.

The huntſman, unmindful of his young bride, ſtays all night in the cold air from her; whether a hind is ſeen by the ſtanch hounds, or a Marſian[14] boar breaks through the well-wrought toils.

But the ivy-crown the reward of learned men exalts you, my patron and ſupporter[15], to the Gods above: the cool

ANNOTATIONS.

7 *With the plough.* Becauſe moſt of the commentators take *Sarculum* for the plough, I have followed them. But *Torrentius* ſays, that the *Romans* uſed two kinds of weeding-hooks; one, when the corn was young like graſs, with which they cleft the earth, and took up the young weed by the root; the other, when the corn was grown up, with which they cut out the ſtrong weed as they thought proper; for the weeds do not grow up all at the ſame time.

The *Sarculum*, being no part of the plough, ſays *Torrentius*, it cannot be taken for it by a *ſynecdoche*. Beſides, *Horace* here is ſhewing the different inclinations of men, with reſpect to their choice of employment, or way of living in the world, that all the trouble which attends what they make firſt choice of, ſeems a pleaſure to them. Now it is a greater trouble to cleave the earth, and take up the young weed by the root, than to plough it, becauſe the plough goes regularly on. The *Roman* ploughs had ſome two wheels, ſome none, according to the nature of the ſoil, and ſituation of the ground.

8 *Attalus*, a king of *Pergamus*, a city of *Myſia*, which is a country bordering upon *Troas*; he was exceedingly rich, and lived in very great ſtate; having no children, he made the commonwealth of *Rome* his heir.

9 *Myrtoan ſea.* It is part of the *Egean* ſea, now called *Mar di Mandria*, near *Caria*, a country of *Aſia* the Leſs, between *Peloponneſus* and *Africa*. But by a *ſynecdoche* denotes any other boiſterous ſea.

10 *Cyprian wood.* *Cyprus*, called *Cypro* by the *Italians*, *Cupron* by the *Turks* who now poſſeſs it, an iſland in the *Mediterranean* ſea, ſituated between *Syria* and *Cilicia*, ſo fruitful that it was called the *Happy iſle*, and the inhabitants thereof being much given to wantonneſs, it was thence conſecrated to *Venus*. It had two famous cities in it, *Salamis* and *Paphos*.

11 *Icarian waves.* The *Icarian* ſea

Gaudentem patrios findere ſarculo
Agros, Attalicis conditionibus
Nunquam dimoveas, ut trabe Cypriâ
Myrtoüm pavidus nauta ſecet mare.
Luctantem Icariis fluctibus Africum
Mercator metuens, otium & oppidi
Laudat rura ſui; mox reficit rates
Quaſſas, indocilis pauperiem pati.
Eſt qui nec veteris pocula Maſſici,
Nec partem ſolido demere de die
Spernit; nunc viridi membra ſub arbuto
Stratus, nunc ad aquæ lene caput ſacræ.
Multos caſtra juvant, & lituo tubæ
Permiſtus ſonitus, bellaque matribus
Deteſtata. Manet ſub Jove frigido
Venator, teneræ conjugis immemor;
Seu viſa eſt catulis cerva fidelibus,
Seu rupit teretes Marſus aper plagas.
Te doctarum hederæ præmia frontium
Dîs miſcent ſuperis: me gelidum nemus,

alium *gaudentem findere patrios agros ſarculo, nunquam dimoveas* de propoſito ſuo, ne quidem *Attalicis conditionibus, ut pavidus* factus *nauta ſecet Myrtoüm mare Cypriâ trabe. Mercator metuens Africum* ventum *luctantem Icariis fluctibus, laudat otium & rura ſui oppidi; mox* tamen *reficit quaſſatas rates, indocilis pati pauperiem.* Alius *eſt, qui nec ſpernit pocula veteris Maſſici* vini, *nec demere partem de die ſolido* inter pocula; *nunc ſtratus* quod ad *membra* ſua *ſub viridi arbuto, nunc ad lene caput ſacræ aquæ. Caſtra, & ſonus tubæ permiſtus lituo, & bella deteſtata matribus, juvant multos. Venator, immemor teneræ conjugis, manet* per totam noctem *ſub frigido Jove* procùl ab illâ; *ſeu cerva viſa eſt* à *fidelibus catulis, ſeu Marſus aper rupit teretes plagas. Hederæ* verò *præmia doctarum frontium miſcent te,* patronum & fautorem meum, *Dîs ſuperis;*

ANNOTATIONS.

near *Samos*, an iſland lying over-againſt *Epheſus*, now called *Figena* by the *Turks*, where *Juno* was much worſhipped; it was eighty-ſeven miles in compaſs, and formerly called *Parthenia*, *Cyparifſa*, and *Dryuſa*. It was the birthplace of *Pythagoras*. *Delos*, now called *Soüle* by the *Turks*, *Fermenne* by the natives, lies in the ſame ſea, the chief iſland of the *Cyclades*, where *Latona* was delivered of *Apollo* and *Diana*, to whom therefore the iſland was for ever after conſecrated; it was accounted a place of ſo great devotion, that the *Perſians*, when they made war againſt *Greece*, and had brought to *Delos* a navy of a thouſand ſail of ſhips, yet out of reverence they forbore meddling with any thing there. It was once a floating iſland, and therefore by *Ovid* called *Erratica Delos*.

12 *Wine of mount Maſſicus*, a mountain in *Campania* near to *Sinueſſa*, which produced good wine, and plenty of it.

13 *Trumpet*. The *Tuba* was crooked, and having a grave tone, was ſounded when the infantry marched. The *Lituus* was ſtraight, and therefore called *Tuba directa*, of a ſhriller tone, and was played upon when the cavalry marched.

14 *Marſian boar*. The *Marſi* were a people of *Latium*, near the lake *Fucinus*, now called *Lago di Celano*, *Lago di Marſo*, and *di Tagliacozzo*, in *Italy*, where was a great wood.

15 *Exalts you, my patron and ſupporter, to the Gods above*. All the editions of *Horace* had *me* formerly, till of late it was obſerved by the right reverend Dr. *Hare* biſhop of *Chicheſter*, that if *Horace* wrote *me*, he had no need to wiſh for a cool grove, and for the company of the *Nymphs* and *Satyrs*, to be ranked among the lyric poets, and to touch the ſtars with the top of his head, when he was already among the Gods above, eating and drinking *ambroſia* and *nectar*. We muſt ſuppoſe therefore that *Horace* is not ſpeaking of himſelf, but complimenting his patron *Mæcenas*, in ſaying that the *ivy-crown*, the reward of learned men, exalted him among the Gods above.

We are not to imagine *Horace* was ſo ignorant of the way of complimenting his patron, as to prefer himſelf to him, upon whom he was in gratitude paſſing a compliment.

cool and ſhady groves[16], and the nimble choirs of Nymphs[17] with the Satyrs[18], ſeparate me from the vulgar: provided neither Euterpe[19] refuſes me the uſe of my flute, nor Polyhymnia[20] diſdains to tune the Leſbian violin, firſt played upon by Alceus a citizen of Leſbos.

35 But, Sir, if you will admit me into the number of lyric[21] poets, I ſhall touch the ſtars[22] with the top of my head.

ANNOTATIONS.

Horace, in the art of *reproving* and *complimenting*, had an excellent talent and fine genius: as to his art of reproving, I have ſpoken of it in the preface; as to that of his complimenting, ſee Ode IX. book III. which is by way of dialogue between *Lydia* and him, about the renewing of his old love to her; he always makes *Lydia* exceed him in compliment, and at laſt to ſay, that although *Calais* her preſent gallant was as bright as a ſtar, and that *Horace* was as light as cork, and of as angry, rough, and boiſterous a temper as the *Adriatic ſea* (the *Venetian* gulf) yet ſhe would chooſe to live and die with him. This he does artfully to make her comply, and to teach all women, that although a man hath many infirmities, yet if he has virtues that overbalance them, the virtues ought to outweigh the vices.

But as to the miſtake of *me* for *te*, we ſee that when once an error is made in writing or printing of a book, it may go on for hundreds of years, without being taken notice of; if *Horace* wiſhed himſelf *(me)* to be among the Gods, he would not have deſired further preferment, much leſs to come down to earth again, either for converſe or honours.

16 *Shady groves*, becauſe fit for meditation.

17 *Nymphs*, and *Fairies*, ſome belonged to rivers and ſprings, others to woods and hills.

18 *Satyrs*,

The KEY.

AS no author writes a preface to his book till he has finiſhed it, becauſe then he has a full view of his performance, and can give his reader a clear idea of his work, what benefit he is to expect from it, and the method he choſe to proceed in; ſo *Horace*, after he had finiſhed his poems, writ this ode by way of preface; where he begins with complimenting *Mæcenas*, his patron, as deſcended from the ancient and royal family of the kings of *Tuſcany*; he acknowledges his favours, in making his peace with *Auguſtus*, and his having raiſed his character and eſteem among great men, by his familiar converſe; and then ſhews, that the various inclinations of men carry them on to very oppoſite purſuits. *Firſt*, he oppoſes the *Olympic* victors to thoſe of his own countrymen, who ſought after the higheſt preferments; the former, by ſtrength of body and their great dexterity, glorioufly gained the prize; the latter, by popular ſuffrages, and often by bribery, raiſed themſelves. *Secondly*, he ſets the covetous man, who fills his granary, to take the advantage of the public neceſſity, in oppoſition to the honeſt country farmer, who, being content with a little, would not change his condition

Nympharumque leves cum Satyris chori,
Secernunt populo: ſi neque tibias
Euterpe cohibet, nec Polyhymnia
Leſboüm refugit tendere barbiton.
Quòd ſi me Lyricis vatibus inſeres *,
Sublimi feriam ſidera vertice.

gelidum nemus, & leves chori Nympharum cum Satyris, ſecernunt me populo: ſi neque Euterpe cohibet tibias, nec Polyhymnia refugit tendere Leſboüm barbiton, ab Alceo cive Leſboo primùm pulſatum. *Quòd ſi inſeres me Lyricis vatibus, feriam ſidera ſublimi* meo *vertice.*

* *Bentleius* inſeris.

ANNOTATIONS.

18 *Satyrs*, a kind of paltry Demi-gods, converſant in the woods and deſerts; they were like men upwards, only had horned heads and hairy bodies, with whiſking tails and goats feet.

19 *Euterpe*, one of the nine Muſes, that invented the mathematics, and playing upon the flute.

20 *Polyhymnia*, one of the nine Muſes, who ſung many hymns or ſongs, and preſided in the praiſes of famous men.

21 *Lyric poets*, who made ſuch verſes as were played upon the harp. There were nine of this kind among the *Greeks* famous: *Pindarus*, *Alcæus*, *Sappho*, *Steſichorus*, *Ibycus*, *Bacchilides*, *Simonides*, *Alcman*, *Anacreon*; among the *Latins*, *Horace* was the chief, and almoſt the only one. *Quintilian*, book X. chap. 1. adds *Cæſius Baſſus* to him.

22 *Stars*. This was the opinion of the *Platoniſts*, that a poet was inferior to God, and above man. *Feriam ſidera ſublimi vertice*, is a metaphorical expreſſion. I will touch the ſtars with the top of my head, that is, I ſhall have reached the height of my ambition, be honored, reputed and eſteemed as the firſt and laſt lyric poet of my country; in a word, be happy and famous as long as mankind live upon earth. We ſee he has not been miſtaken in his thinking ſo.

The KEY.

tion for that of *Attalus* king of *Pergamus*, a city in *Myſia*, a country in *Aſia* bordering upon *Troy*. *Thirdly*, he places the induſtrious merchant oppoſite to the lazy drunkards, who ſpend moſt of their time either in fuddling, or ſleeping out the fumes of exhauſted liquors. And, *fourthly*, becauſe war and hunting frequently end in ſlaughter, he oppoſes the warrior to the huntſman; the firſt does it to train himſelf up, that he may bravely fight in defence, and for the honor of his country; the laſt, only for his own diverſion, which he prefers often to the company of his new-married wife, or even to the health of his own body, which would be better preſerved at home, than expoſed to the cold airy rigour of the ſeaſon.

After he has ſhewn, that every man has a different choice, according to his own peculiar will and fancy, in the purſuit of happineſs here, he compliments his patron in theſe words: *Hederæ*, corona ex hederâ, quæ ſunt *præmia doctarum frontium, miſcent te*, meum patronum & fautorem, *Dîs ſuperis:* the ivy, or crown of ivy, the reward of learned men, rank you, my patron and ſupporter, among the Gods above. As for himſelf, he, as all men of good ſenſe and

The KEY.

education, keeps himſelf at a diſtance from his *Mæcenas*, ſaying, *Gelidum nemus & leves chori Nympharum cum Satyris ſecernunt me à populo:* the cool grove and light choirs of *Nymphs* with the *Satyrs* ſeparate me from the vulgar. If the Muſes *Euterpe* and *Polyhymnia* will hear my invocations, and, you, *Mæcenas*, patronize my compoſitions, *feriam ſidera ſublimi vertice*, I ſhall touch the ſtars with the top of my head, ſhall reach at the higheſt pitch of fame, which will laſt for ever.

That this is *Horace*'s meaning, is plain from ODE XXX. BOOK III. where he ſays, *Exegi monumentum perennius ære, altius regali ſitu pyramidum:* I have finiſhed a monument more durable than braſs, higher

ODE II.

To AUGUSTUS CÆSAR.

Many ſtorms are poured upon the people of Rome, in revenge of Julius Cæſar who was lately ſlain: The only hope of the empire conſiſteth in the ſafety of Auguſtus.

[1] JUPITER, father of the Gods, has already ſent enough of [2] ſnow and dreadful hail deſtroying all things upon the earth, and ſtriking the holy temples, the ſeven hills of Rome, with his right hand flaming with thunder and lightning has terrified this city:

He has ſtruck a dread alſo upon other nations, leſt the unhappy age of [3] Pyrrha, who complained that ſhe ſaw new monſters, ſhould return; when [4] Proteus drove all the ſea-cattle to ſee the

ANNOTATIONS.

[1] *JUPITER*, the ſovereign God of the heathens, ſon of *Saturn* and *Ops*; he was born in the iſland of *Crete*, at the ſame birth with *Juno*, and was brought up in mount *Ida* by ſtealth, becauſe his father would have devoured him: he married *Juno*, expelled his father out of his kingdom, and divided the kingdom of the world with his brothers; to *Pluto* he gave the rule of hell; to *Neptune* the ſea; and to himſelf heaven and earth. *Varro* ſaith, there were three hundred of that name. By the poets this name is taken for the air, as in ode firſt, *ſub Jove frigido*, in the cold air; and for rain by *Virgil*. Under ſeveral ſhapes he played many wanton pranks; ſo that, according to the poetic fiction, he filled heaven with his natural children.

[2] *Of ſnow and dreadful hail.* *Turnebus*, lib. vi. cap. 8. *Appianus*, lib. iv. and *Dion*, lib. xlvii. give an account of the dreadful thunder and lightning, ſnow and rain, that followed the murder of *Julius Cæſar*; that many temples were ſo ſtruck down or very much damaged, which was looked upon as a preſage of the horrible civil war that ſoon after followed.

[3] *Pyrrha*,

THE KEY.

higher than the ſtately ſtructures of the royal *pyramids*, the burial-places of the kings of *Egypt*, ſo high, and ſo many miles about at the baſis, that they were the wonder of the world, have already ſtood above 2000 years, and probably will ſtand 2000 years longer, if the world ſhall continue ſo long. Again he ſays in the ſame ODE, *Non moriar*, I ſhall not die, *multaque pars mei vitabit Libitinam*, a great or the beſt part of me ſhall eſcape the bier or coffin, that is, death.

This ODE was written in the year from the building of the city 741. of *Horace's* age 54. before CHRIST 10. So that, according to this preſent year of our BLESSED LORD 1739, it is 1749 years old.

ODE II.

Ad AUGUSTUM CÆSAREM.

Multæ tempeſtates immittuntur populo Romano, *in vindictam* Julii Cæſaris *nuper occiſi: unica ſpes imperii conſtituitur in incolumitate* Auguſti.

JAM ſatis terris nivis atque diræ
Grandinis miſit Pater, & rubente
Dexterâ ſacras jaculatus arces
Terruit urbem:
Terruit gentes, grave ne rediret
Seculum Pyrrhæ nova monſtra queſtæ;
Omne cum Proteus pecus egit altos
Viſere montes;

ORDO.

JUPITER, *pater* Deorum, *jam miſit terris ſatis nivis atque diræ grandinis* vaſtantis omnia, *& jaculatus ſacras arces*, ſeptem Romæ colles, *dextrâ rubente* fulmine *terruit* hanc *urbem: terruit* etiam alias *gentes, ne grave ſeculum Pyrrhæ queſtæ* quod videret *nova monſtra redirent; cum Proteus egit omne pecus* marinum *viſere altos montes*;

ANNOTATIONS.

3 *Pyrrha*, wife of *Deucalion*, king of *Theſſaly*; in his time came the deluge or univerſal flood, which drowned all the world, only he and his wife got into a little ſhallop, which was carried to mount *Parnaſſus*, and there ſtayed, the dry land firſt appearing there. When the flood was dried up, he conſulted with the oracle of *Themis*, how mankind might be repaired; and was anſwered, If he caſt his great mother's bones behind his back; whereupon he and *Pyrrha* his wife took ſtones, and caſt them over their ſhoulders, and they became men and women.

4 *Proteus*, the ſon of *Oceanus* and *Thetis*; he attended the ſea-calves; whence *Statius*

the high mountains; and the fiſh ſtuck to the tops of the high elm-trees (the upper branches of any high trees), which had been before a known ſeat for doves; and the frighted does ſwam in the ſea above the higheſt mountains and trees.

We ſaw yellow Tiber going to throw down the monument of king Numa [5], and the temple of the goddeſs Veſta, by the waters being violently beat back on the Tuſcan ſhore;

While this river more than enough indulgent to his wife threatens and boaſts to Ilia [6] the mother of Romulus too much complaining, that he would be the revenger of the murder of Julius Cæſar, and overflowing runs upon the left ſide of its channel, where a great part of the city is built, although Jupiter does not approve of it, as reſerving the puniſhment of that murder for Auguſtus.

Hereafter the youth, reduced in number by the fault of their parents, will hear that the citizens of Rome have whetted their ſwords againſt one another, with which the troubleſome Perſians ſhould have rather periſhed; and will hear of civil wars.

Which of the Gods can the Roman people invoke in theſe deſperate affairs of our ſinking commonwealth? With what prayer can the ſacred Veſtal virgins [7] importune Veſta not inclinable to hear their requeſts? To whom will Jupiter give the office of expiating the crime committed in the murder of Cæſar?

O Apollo [8] the diviner, we pray that you will come at length for our ſupport, having your ſhoulders covered with white (the emblem of peace) clothed with a cloud: or if you rather will be preſent with us, O ſmiling Venus [9], about whom mirth and joy fly: or you, O Mars [10], the founder of the Roman nation look kindly upon your neglected kindred and your poſterity,

ANNOTATIONS.

Statius calls him *paſtorem Neptuni*, *Neptune*'s ſhepherd: he was very ſkilful in foretelling things to come; he would turn himſelf into any ſhape; ſometimes into a bull, ſometimes a ſerpent, and ſometimes to a flame of fire: he was king of *Egypt*; and becauſe it was cuſtomary for the kings there to wear crowns, on which were engraved lions, dragons, trees, fire, &c. hence the ſtory aroſe, that he went in the ſhape of all theſe creatures engraved on his crown.

5 *Numa Pompilius*, the ſecond king of *Rome*, a *Sabine*, born in a town called *Cures*; a peaceable and devout prince, who ſettled the policy and religion of the ſtate. He firſt appointed the prieſts called *Flamines* and *Salii*, the *Veſtal nuns*, the *Pontifex Maximus*, and the *Dies faſti* and *nefaſti*, and divided the year into twelve months. All which he pretended to have received from the nymph *Egeria*, with whom he uſed to meet in the night, ſaith *Juvenal*, on purpoſe to make his laws the more awful to the people.

6 *Ilia*, the daughter of *Numitor*, and mother of *Romulus*, who being thrown headlong into the *Tiber*, was ſaid to be married to that river.

7 *Sacred virgins*, nuns of *Veſta*, the daughter of *Saturn*; who were conſecrated to the ſervice of her temple, to keep in that fire continually, which, as was pretended, came down from heaven; but if they let it out, or tranſgreſſed their vow of virginity, they were buried alive.

8 *Apollo*. See Ode vii.

9 *Venus*, the Goddeſs of love and beauty; ſhe was wife to *Vulcan* the ſmith, but *Mars* was her gallant. Her parent-

age

Piſcium & ſummâ genus hæſit ulmo,
Nota quæ ſedes fuerat columbis;
Et ſuperjecto pavidæ natârunt
Æquore damæ.
Vidimus flavum Tiberim, retortis
Littore Etruſco violenter undis,
Ire dejectum monumenta Regis,
Templaque Veſtæ;
Iliæ dum ſe nimiùm querenti
Jactat ultorem, vagus & ſiniſtrâ
Labitur ripâ, Jove non probante, uxorius amnis.
Audiet cives acuiſſe ferrum,
Quo graves Perſæ meliùs perirent;
Audiet pugnas, vitio parentum
Rara juventus.
Quem vocet Divûm populus ruentis
Imperî rebus? Prece quâ fatigent
Virgines ſanctæ minùs audientem
Carmina Veſtam?
Cui dabit partes ſcelus expiandi
Jupiter? Tandem venias precamur,
Nube candentes humeros amictus,
Augur Apollo:
Sive tu mavis, Erycina ridens,
Quam Jocus circumvolat & Cupido:
Sive neglectum genus & nepotes
Reſpicis auctor,

& genus piſcium hæſit in *ſummâ ulmo* (ramis cujuſvis arboris), *quæ fuerat* priùs *ſedes nota columbis*; *& pavidæ damæ natârunt æquore ſuperjecto* altos montes & arbores. *Vidimus flavum Tiberim ire dejectum monumenta Regis* Numæ, *& templa Veſtæ* Deæ, *undis violenter retortis Etruſco littore*; *dum* hic *amnis uxorius jactat Iliæ* matri Romuli *nimiùm querenti, ſe* fore *ultorem* necis Julii Cæſaris, *& vagus labitur ripâ ſiniſtrâ*, ubi magna pars urbis fuit ædificata, *Jove* licèt *non probante* id. Olim *juventus, rara vitio* ſuorum *parentum, audiet cives* Romanos *acuiſſe ferrum* in ſe mutuò, *quo graves Perſæ meliùs perirent*; *& audiet pugnas*, bella civilia. *Quem Divûm populus* Romanus *vocet* in *rebus* perditis *imperii ruentis? Quâ prece ſanctæ virgines* Veſtales *fatigent Veſtam minùs audientem carmina*, ſuas preces? *Cui Jupiter dabit partes*, negotium, *expiandi ſcelus* admiſſum in nece Cæſaris? O *Apollo augur, precamur* ut *tandem venias* nobis ſubſidio, juxta *candentes humeros amictus nube: ſive tu mavis* præſtò eſſe nobis, O *Erycina ridens*, *circum quam Jocus & Cupido volat: ſive* tu, O Mars, *auctor* Romanæ gentis *reſpicis* tuum *neglectum genus &* tuos *nepotes*,

ANNOTATIONS.

age is well deſcribed in that verſe of *Auſonius*, *Orta ſalo, ſuſcepta ſolo, patre edita cælo*: Sprung of the ſalt-froth of the ſea, educated upon earth, deſcended of a father from heaven. The poets have given her many names, according to the places ſhe was worſhipped at; as *Cytherea*, *Idalia*, *Erycina*, *Cnidia*, *Salaminia*, *Cyllenia*, *Pontica*, &c. Metonymically the word *Venus* is taken for any ſweetheart or miſs.

10 *Mars*, the God of war, ſon of *Jupiter* and *Juno*, or, as *Ovid* tells the ſtory, of *Juno* alone; for ſhe being diſpleaſed that *Jupiter* ſhould have a daughter, *Minerva*, without female aid, conſulted with the Goddeſs *Flora*, how ſhe might of herſelf bring forth a ſon; *Flora* told her of a flower in the *Olenian* fields that would do the buſineſs. At the touch of which ſhe conceived *Mars*, who being a ſon of diſcontent, was made God of war and ſtrife. He, ruffian as he was, made *Vulcan* a cuckold, who therefore made an iron net, and caſt it about them, as they were a-bed together, and called all the Gods to ſee them as they lay; which proved matter of great divertiſement. At length, upon *Neptune*'s requeſt, he looſed them.

The

rity, you I ſay, alas! glutted with the trial of too long civil wars; you whom the noiſe of armour, poliſhed helmets, and the fierce countenance of a nimble Moor flying againſt his bloody enemy, delights:

Or you, Mercurius, the winged ſon of bountiful Maia, not refuſing to be called the revenger of murdered Cæſar, you repreſent upon earth the young Auguſtus, having changed your own ſhape by putting on that of his: late may you return to heaven; and long may you joyfully be preſent with the Roman people: and let no ſwift gale of wind take you up into heaven who are offended with our vices.

Here rather may you love grand triumphs, here be called the father and prince of your countrymen: nor, O Cæſar, you being leader, under your reign, can you ſuffer the Medes, the moſt troubleſome enemies of the Roman name, to ride about where they pleaſe unpuniſhed.

The Key.

HORACE's art of reproving and giving good advice to *Auguſtus*, ſhews itſelf wonderfully in this beautiful Ode. *Suetonius* tells us, that *Auguſtus*, after the battle of *Philippi*, killed all the relations of *Brutus* and his adherents even to the fartheſt degree; ſo that a great many innocent perſons, who had no hand in the murder of *Cæſar*, nor in joining with the rebels, were put to death; and proſcribed, if they could not be found.

Horace therefore begins this *Ode*, ſetting forth that *Jupiter* the father of the Gods had ſhewn his diſpleaſure at this cruel murder, by ſending *ſnow*, *dreadful hail*, *thunder*, *lightning*, and *inundations* amongſt them; that ſince he was diſpleaſed, which of the inferior Gods could they apply to, to make an atonement for this great crime? He names *Apollo*, *Erycina*, that is *Venus*, *Mars*, and at laſt he comes to *Mercurius*, that he would come in the ſhape of *Auguſtus*, and ſtay amongſt them; that is, that *Auguſtus* might be endued with *reaſon and eloquence*, as the beſt means to reclaim offenders, and

Heu, nimis longo ſatiate ludo;
Quem juvat clamor, galeæque læves,
Acer & Mauri * peditis cruentum
Vultus in hoſtem:
Sive mutatâ juvenem figurâ
Ales in terris imitaris, almæ
Filius Maiæ, patiens vocari
Cæſaris ultor:
Serus in cœlum redeas; diuque
Lætus interſis populo Quirini:
Neve te noſtris vitiis iniquum
Ocior aura
Tollat. Hìc magnos potiùs triumphos,
Hìc ames dici pater atque princeps:
Neu ſinas Medos equitare inultos,
Te duce, Cæſar.

tu inquam, *heu! ſatiate ludo nimis longo* civilium bellorum; tu *quem clamor* armorum, *læves galeæ, & acer vultus peditis Mauri* involantis *in cruentum hoſtem, juvat: ſive* tu, O Mercuri, *alatus filius almæ Maiæ, patiens* te *vocari ultorem Cæſaris* interfecti, *imitaris in terris juvenem* Auguſtum, *mutatâ figurâ* tuâ induendo formam ejus: *ſerus redeas in cœlum; & diu lætus interſis Quirini populo: neve ocior aura tollat* in cœlum *te iniquum noſtris vitiis. Hìc potiùs ames magnos triumphos, hìc dici pater atque princeps* tuorum civium: *neu*, O *Cæſar, te duce*, ſub te imperatore, *ſinas Medos*, infeſtiſſimos hoſtes nominis Romani, *equitare* quocunque volunt *inultos*.

* Marſi, *Bentleius*.

The KEY.

and to reſtore peace, unity, and concord amongſt them, and put an end to their inteſtine wars, which made the *Medes*, their enemies without doors, rejoice; hoping that if theſe inteſtine wars and diviſions continued, they ſhould have an eaſy victory and conqueſt over them. Then he ends this Ode, by exhorting them to be friends amongſt themſelves; and exert their courage againſt their external enemies the *Medes*.

How far this had an effect upon *Auguſtus*, the ſequel of the hiſtory ſhews; for he became after that the moſt peaceable and merciful prince that ever ſwayed a ſcepter.

This ODE was writ about the year of the city 713, of *Horace*'s age 26, before Chriſt 38; ſo that from this preſent year 1739, it is 1777 years old. At which time *Auguſtus* was very ſick, and ſeemed to be given over; which makes *Horace* ſay, *Serus redeas in cœlum, diuque lætus interſis Quirini populo:* Late may *you return* to heaven, and long may you joyfully rule over the *Roman* people.

ODE

ODE III.

To the SHIP *carrying* VIRGIL *to* ATHENS.

He prays for the ſafety of the SHIP in which VIRGIL was ſailing to ATHENS; and inveighs againſt the raſhneſs of men.

O Ship, who are reſponſible for reſtoring ſafely to us Virgil [1] committed to your care, I pray you to land him ſafe on the coaſts of Attica, and preſerve my friend the half of my own life; ſo I pray that the Goddeſs who preſideth over Cyprus, Venus [2], ſo may the brothers of Helen, Caſtor and Pollux [3], who are two bright ſtars, and the father of the winds, Æolus [4], direct your courſe, having firſt bound up all the other winds except the weſt which blows from Apulia.

He had a heart of oak and a threefold plate of braſs [5] about his breaſt, who firſt committed himſelf in a ſlender ſhip to the ſtormy ſea; and was not afraid of the boiſterous ſouth-weſt wind contending with the north-weſt, nor the mournful ſeven ſtars [6], nor the fury of the ſouth-wind; than which there is not a greater ruler of the Adriatic ſea [7] (is the ſtrongeſt wind in that ſea), whether it has a mind to ſtir up or quiet the waves.

What kind of death could affright him [8], who could behold the ſea-monſters ſwimming, the ſea raging, and the infamous (by reaſon of ſhipwrecks) rocks of Acroceraunia [9], with dry eyes? In vain then

ANNOTATIONS.

1 *Virgil*, the prince of the *Latin heroic* poets, born at *Andes*, not far from *Mantua*, in the third year of the 177th Olympiad, that was in the year of the world 3848. He died the ſecond year of the 190th Olympiad, about 20 years before the birth of our bleſſed Saviour. He wrote ten *Eclogues*, four books of *Georgics*, and twelve *Æneids*; theſe laſt were not publiſhed till his death. He was poſſeſſed of all the graces of poetry; no man ever underſtood the numbers and harmony of verſification better than he; his ſtyle is ſmooth, accurate, and majeſtic; and he is wonderfully happy in his characters and deſcriptions; he was ſo entirely beloved by *Horace*, that he here calls him, *Dimidium animæ meæ*, the half of my ſoul

2 *Venus*. See Ode ii. of this book.

3 *Brothers of Helen, Caſtor* and *Pollux*. *Leda*, wife of *Tyndarus* king of *Laconia*, as fame goes, brought forth two eggs; out of one of them came *Pollux* and *Helena*, born immortal, begot by *Jupiter*; of the other, *Caſtor* and *Clytemneſtra*, begot by *Tyndarus*: becauſe thoſe brothers, as long as they lived, freed the ſeas from pirates and robbers, they are ſaid to have received power from *Neptune*, the God of the ſea, of helping thoſe who were in danger of being ſhipwrecked, by being turned into ſtars, which makes our poet invoke them under this epithet, *Lucida ſidera, fratres Helenæ*.

4 *Æolus*, ſon of *Hippotas*, and king of the *Æolian* iſlands, which are ſeven; *Lipara, Hiera, Strongyle, Didyme, Ericuſa, Phœnicuſa*, and *Eumonymos*, otherwiſe called *Inſulæ Vulcaniæ*, by the *Greeks Hephæſtiades*;

ODE III.

Ad NAVIM *vehentem* VIRGILIUM ATHENAS.

Precatur incolumitatem NAVI *quâ* VIRGILIUS *vehebatur* ATHENAS; *deinde invehitur in temeritatem hominum.*

SIC te Diva potens Cypri,
Sic fratres Helenæ, lucida ſidera,
Ventorumque regat pater,
Obſtrictis aliis præter Iapyga,
Navis, quæ tibi creditum
Debes Virgilium; finibus Atticis
Reddas incolumem, precor,
Et ſerves animæ dimidium meæ.
Illi robur & æs triplex
Circa pectus erat, qui fragilem truci
Commiſit pelago ratem
Primus; nec timuit præcipitem Africum
Decertantem Aquilonibus,
Nec triſtes Hyadas, nec rabiem Noti;
Quo non arbiter Adriæ
Major, tollere ſeu ponere vult freta.
Quem mortis timuit gradum,
Qui ſiccis oculis monſtra natantia,
Qui vidit mare turgidum *, &
Infames ſcopulos Acroceraunia?

ORDO.

O *Navis, quæ debes* præſtare nobis ſalvum *Virgilium creditum tibi, precor* te ut *reddas* ipſum *incolumem Atticis finibus, & ſerves* meum cariſſimum amicum *dimidium animæ meæ; ſic* precor ut *Diva potens Cypri,* Venus, *ſic fratres Helenæ,* Caſtor & Pollux, qui ſunt duo *ſidera lucida, & pater ventorum,* Æolus, *regat te, obſtrictis* priùs omnibus *aliis* ventis *præter* ventum *Iapyga* flantem ab Apuliâ. *Robur,* cor duriſſimum, *& æs triplex erat circa pectus illi, qui primus commiſit fragilem ratem truci pelago; nec timuit præcipitem Africum* ventum *decertantem* cum *Aquilonibus, nec triſtes Hyadas, nec rabiem Noti; quo non* eſt *major arbiter Adriæ* maris, qui eſt ventus in ſinu Adriatico validiſſimus, ſeu *vult tollere ſeu ponere freta. Quem gradum mortis* ille *timuit, qui vidit* marina *monſtra natantia, qui* vidit *mare turgidum, & Acroceraunia ſcopulos infames* naufragiis, *ſiccis oculis?*

* Turbidum, *Bentleius.*

ANNOTATIONS.

ſtiades; they lie between *Italy* and *Sicily*. *Æolus* was ſaid to be God of the winds, becauſe he was ſo well verſed in *Aſtronomy*, that he knew what times and how long ſuch winds and tempeſts would continue, and when it would be calm; or becauſe the clouds and miſts ariſing about thoſe iſlands did always portend great ſtore of winds.

5 *A threefold plate of braſs.* As if he had ſaid, *Is habebat cor durius quovis ligno & ære*; he had a heart harder than any wood or braſs.

6 *Mournful ſeven ſtars, triſtes Hyadas*, ſo called from ὑεῖν, huein, *pluere*, to rain; becauſe they uſually bring rain. They are placed in the forehead of the conſtellation *Taurus*, the Bull.

7 *Adriatic ſea*, or the gulf of *Venice*, a very tempeſtuous ſea, and here called *Adria* by *Horace*; from whence the Proverb of an angry peeviſh perſon, *Iracundior improbo Adriâ.*

8 *What kind of death could affright him?* The ancients dreaded ſhipwreck as the worſt ſort of death, as being thereby liable to be devoured by fiſh, daſhed againſt rocks, or caſt upon an uninhabited iſland.

9 *Acroceraunia*, high mountains in *Epirus*, whoſe tops were often ſtruck with thunder, and therefore called in *Greek* Ceraunas,

then hath the all-wiſe God ſeparated the earth from the unfrequented ocean, if nevertheleſs impious wicked ſhips paſs over theſe ſeas which are not to be touched by them.

Mankind, bold in undergoing all hazards, run headlong into crimes forbidden. The bold ſon of Iapetus, Prometheus, brought fire to the nations of men by ſtealth. After that fire was brought down from the etherial houſe, heaven[10], conſumptions, and new kinds of fevers, diſeaſes, over-run the earth; and the ſlow neceſſity of death, dying, before that time removed from men, haſted its pace.

Dædalus[11] tried to fly in the open air with wings not granted to man by the Gods: the ſtrength of Hercules[12] broke open hell. Nothing is difficult to mankind. We are ſo fooliſh, that we aſpire to heaven itſelf by our folly; neither do we allow becauſe of our wickedneſs Jupiter to lay aſide his angry thunderbolts.

ANNOTATIONS.

raunas, from κεραυνὸς *fulmen*, thunder, and ἀκρὸν, the top. Here *Horace* means *Acroceraunium promontorium*, the promontory of *Acroceraunium*, lying over-againſt the *Ionian* ſea, commonly called *Capo della Chimera*, by others, *Capo della Lengueta*, in *Epirus*, not far from the borders of *Albania*.

10 *After that fire was brought down from heaven.* Some will have *Horace* to point out here the firſt ſin of *Adam*, diſobedience; and the wages of it death, diſeaſes, and trouble; and that he took it from *Heſiod*, who ſays, when *Prometheus* ſtole fire from heaven, to give life to his ſtatues made by himſelf of clay, *Jupiter*, being angry, ſent *Pandora*, a woman made by *Vulcan* at *Jupiter*'s command, whom every God adorned with ſeveral gifts. *Pallas* gave her wiſdom; *Venus*, beauty; *Apollo*, muſic; and *Mercury*, eloquence. She was by *Jupiter* ſent with a box to *Epimetheus*, which he receiving and opening, all kinds of evils and miſchiefs flew out, and filled the earth with diſeaſes and all other calamities; others think it was the *lues venerea*, *morbus elephantinus*, or the worſt kind of leproſy. It made the lives of the ſucceeding generations a burthen to them, and ſo haſtened death, that they came far ſhort of the lives of their forefathers.

11 *Dædalus*, the moſt ingenious artificer in the world; whence the ſaying *Dædala opera*, when one would commend a thing for the curiouſneſs of the work. He invented the ſaw, the ax, the plummet, the auger, glue, cement, ſails for ſhips, the ſail-yard, &c. Being accuſed of the death of

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The KEY.

IN this Ode, *Horace* has ſhewn us how to love, value, and eſteem a truly worthy companion or intimate friend; that if he be a bachelor, as he was himſelf, we ought to have the ſame degree of *Platonic* love to him that a married man has to his wife, account him *dimidium animæ noſtræ*, the half of our ſoul, be equally concerned for him in all the diſpenſations of Providence towards him, whether proſperous or adverſe; have an equal joy with him in the firſt, and ſympathy with him in the laſt. None could put a truer eſtimate upon the value of *Virgil* than he, who, being a poet himſelf, knew that *Virgil* was poſſeſſed

Nequicquam Deus abſcidit
  Prudens oceano * diſſociabili
Terras, ſi tamen impiæ
  Non tangenda rates tranſiliunt vada.
Audax omnia perpeti,
  Gens humana ruit per vetitum nefas.
Audax Iapeti genus
  Ignem fraude malâ gentibus intulit:
Poſt ignem ætheriâ domo
  Subductum, macies, & nova febrium
Terris incubuit cohors;
  Semotique priùs tarda neceſſitas
Lethi corripuit gradum.
  Expertus vacuum Dædalus aëra
Pennis non homini datis:
  Perrupit Acheronta Herculeus labor.
Nil mortalibus arduum eſt.
  Cœlum ipſum petimus ſtultitiâ; neque
Per noſtrum patimur ſcelus
  Iracunda Jovem ponere fulmina.

Nequicquam igitur *prudens Deus abſcidit terras diſſociabili oceano, ſi tamen impiæ rates tranſiliunt vada non tangenda. Gens humana, audax perpeti omnia, ruit per vetitum nefas. Audax genus Iapeti,* Prometheus, *intulit ignem gentibus malâ fraude. Poſt ignem* illum *ſubductum* ex *ætheriâ domo,* cœlo, *macies, & nova cohors febrium incubuit terris; tardaque neceſſitas lethi priùs ſemoti* ab hominibus *corripuit gradum* ſuum. *Dædalus expertus* eſt volare per *vacuum aëra pennis non datis homini* à Diis: *Herculeus labor perrupit Acheronta. Nil eſt arduum mortalibus.* Adeo ſtulti ſumus, ut *petimus cœlum ipſum ſtultitiâ* noſtrâ; *neque patimur per noſtrum ſcelus Jovem ponere iracunda fulmina* ſua.

* Diſſociabilis terras, *Bentleius.*

ANNOTATIONS.

of *Perdix* his nephew, he fled into *Crete*, and there made the *labyrinth* or maze into which *Minos* put him and his ſon *Icarus*, becauſe he made a cow of wood, into which *Paſiphaë* being conveyed, proſtituted herſelf to a bull. He ſeeing no way to eſcape, deſired feathers and wax to make a preſent, as he pretended, to the king; but he made himſelf and his ſon wings, and ſo flew from *Crete* to *Sardinia*, and from thence to *Cumæ*, where, having loſt his ſon by the way, he built a temple to *Apollo*. The ground of the ſtory is this: *Dædalus* being privy to the adultery of *Paſiphaë*, the wife of *Minos*, with his ſervant named *Taurus*, a bull, was put in priſon with his ſon *Icarus*; but he eſcaped with his ſon and ſome other diſcontented perſons from *Crete*, in ſome ſmall ſhips. *Minos* purſued them ſo cloſely, that *Icarus*'s ſhip was ſplit on a rock. *Dædalus* outſailed the king, and arrived firſt at *Sicily*, becauſe he had invented his ſail-cloths, whereas others at that time ſailed only by oars; whence the proverb, *Remigiis Dædaliis*, to ſignify a thing done with dexterity and ſpeed.

The KEY.

poſſeſſed of all the graces and accompliſhments of an excellent poet and ſincere friend.

He firſt addreſſes himſelf to the ſhip, that is, the maſter and crew, who were to ſteer and direct her courſe; and prays, that thoſe ſtars may only appear which preſaged fair weather; that *Æolus* would lock up all contrary and ſtormy winds, that none but a fair wind might gently fill the ſails, and carry him to *Athens*. Having expreſſed his opinion of him that firſt ventured in a ſhip to ſea, he

The KEY.

turns his thoughts upon the ſubject of the preceding Ode, and by the raſh attempt of *Dædalus*, fire of *Prometheus*, and deſcent of *Hercules* into hell, he ſeems to apply it to the bold, wicked, and fiery tempers of *Brutus* and *Caſſius*: and he ends with giving advice to his countrymen, to bear patiently the ſeverity of *Auguſtus*, for that murder and rebellion, ſaying, *Neque patimur per noſtrum ſcelus Jovem ponere iracunda fulmina ſua*; neither do we allow, becauſe of our wickedneſs, *Jupiter* to lay down his angry thunderbolts.

As the *Romans* made their emperors Gods when they were dead, ſo they looked upon them as *Jupiter*'s vicegerents while alive. Be not like the dog, ſays *Horace*, who ſnarls at the ſtone without conſidering the hand that throws it, or the cauſe for which it is thrown; the dog has committed a fault, the ſtone is thrown to puniſh him. You have committed a great crime in the murder of *Cæſar*, and in adding the

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ODE IV.

To LUCIUS SEXTUS.

Having deſcribed the pleaſantneſs of the ſpring, and propoſed the common neceſſity of death, as an Epicurean he exhorteth *Sextus* to a voluptuous life.

THE ſharp winter is melted away with the pleaſant return of the ſpring and weſt-wind; and the machines draw the dry ſhips from the docks to the ſea: and neither the cattle delight now to be ſhut up in the ſtables, nor the ploughmen to ſit at the fire; nor are the meads white with nipping hoar-froſt.

5 Now Cytherean Venus[1] leads forth her briſk choirs to dance, the moon ſhining above their heads; and the decent Graces[2] joined with the Nymphs beat the earth alternately with one foot; in the mean time whilſt burning Vulcan[3] makes a viſit to, kindles up the fire in the laborious ſtrong-ſmelling ſhops of the Cyclops[4].

Now

ANNOTATIONS.

1 *Venus*, ſee Ode ii.

2 *Gratiæ*, the Graces, three Goddeſſes; one who could beſtow a bleſſing, another who received them, and the third who repaid a good deed.

3 *Vulcan*, the God of fire, and ſon of *Jupiter* and *Juno*.

4 *Cyclops*, from *cyclos*, a circle, and *ops* an eye, becauſe they were ſaid to have but one eye in the middle of their forehead. The ſons of *Neptune* and *Amphitrite*, *Vulcan*'s aſſiſtants in making of *Jupiter*'s thunderbolts, as the poets feigned. There

are

The KEY.

the ſin of rebellion to that of murder, what can the emperor do leſs than puniſh thoſe with death that were aiders, actors, and abettors of it? The beſt way to put an end to *Auguſtus*'s ſeverity is to be humble and ſubmiſſive, and to expreſs your hatred of ſuch a crime, and the inteſtine war that followed it, and to live in peace and amity among yourſelves.

This Ode was written about the end of the year from the building of the city 734, of *Horace*'s age 33, before Chriſt 30; ſo that from the preſent year 1739, it is 1769 years old. *Auguſtus*, at this time returning from *Aſia*, ſet ſail for the iſland of *Samos*, being to ſail from thence to *Greece*. In order to meet the emperor, *Virgil* ſet out from *Rome* for *Athens*. *Horace* here wiſhes him a good voyage, but inveighs againſt them that invented navigation, becauſe that art deprived him of his dear friend's company.

ODE IV.

Ad LUCIUM SEXTUM.

Amœnitate veris deſcriptâ, & communi moriendi conſuetudine propoſitâ, tanquam Epicureus hortatur Sextum *ad voluptuoſam vitam.*

SOlvitur acris hyems gratâ vice veris et Favonî;
Trahuntque ſiccas machinæ carinas:
Ac neque jam ſtabulis gaudet pecus, aut arator igni;
Nec prata canis albicant pruinis.
Jam Cytherea choros ducit Venus, imminente Lunâ;
Junctæque Nymphis Gratiæ decentes
Alterno terram quatiunt pede; dum graves Cyclopum
Vulcanus ardens urit * officinas.

ORDO.

ACris hyems diſſolvitur gratâ vice veris & Favonii; machinæque trahunt ſiccas carinas à navalibus ad mare: *ac neque pecus jam gaudet* claudi *ſtabulis, aut arator* aſſidere *igni; nec prata albicant canis pruinis. Jam Cytherea Venus ducit* ſuos *choros, imminente Lunâ; decenteſque Gratiæ junctæ Nymphis quatiunt terram alterno pede*; interea *dum ardens Vulcanus urit*, inviſit, *graves officinas Cyclopum.*

* Viſit, *Bentleius.*

ANNOTATIONS.

are three of theſe of moſt note among the poets; *Brontes*, *Steropes* and *Pyracmon*. Theſe *Cyclopes* were an ancient people inhabiting the iſle of *Sicily*, which were tall and very luſty men, whence the poets called them *giants*.

Now it is proper to crown the head glittering with the moiſture of youth either with green myrtle, or the flowers which the earth free from cold ſpontaneouſly brings forth.

Now it is alſo proper to ſacrifice to Faunus [5] in the ſhady groves, whether he deſires a lamb to be ſacrificed to him, or rather a kid.

Pale death knocks with an impartial foot at the cottages of the poor, and palaces of kings. O happy Sextus [6], the ſhort time of life forbids us to entertain a laſting hope of what may happen many years hence. By and by eternal night, death, will ſeize you, and the fabulous Manes [7] or ſouls below, of whom both the poets and philoſophers relate ſo many things, and the poor wretched houſe of Pluto [8]; in which ſo ſoon as you are come, you will not chooſe (a præſes of the company at a bottle) a king of wine [9] at a feaſt by throwing the dice, nor admire beautiful Lycidas [10], with whom now all the youths are inflamed, and in a ſhort time the young women will burn in love for the embrace of him, when he ſhall be grown up to man's age.

ANNOTATIONS.

5 *Faunus*, he was ſon to *Picus*, father to *Latinus*, and the third king of the *Aborigines* in *Latium*; who, becauſe he taught the people ſomewhat of religion and tillage, was accounted a country God; and that rude people might be kept in awe of him, they pictured him with feet of horn, and two horns on his head; afterwards all the Gods of the woods went by this name.

6 *Lucius Sextus*, or *Seſtius*, this is he who kept up ſuch a conſtant friendſhip to *Brutus*, after he was routed, yet was commended by *Auguſtus*, and made conſul with *Cneius Calpurnius Piſo*, in the year after the building of the city 730.

7 *Manes*, the Gods or *Genii* of the dead, properly the ſpirits or ſouls of perſons deceaſed.

8 *Pluto*

The KEY.

THE beauty of this Ode appears in the repreſentation of the grateful variety of ſummer and winter. Had we always ſummer, we ſhould be burnt up with heat, devoured by vermin, and ſtruck with thunder and lightning. If we had always winter, we ſhould periſh by cold, be chilled and frozen to death; but by the alternately ſeaſonable returns of ſummer and winter we live comfortably and happily. When the ſpring comes, that which was deprived of vegetable life before, and was in a manner dead and buried in the earth, revives; the plants and herbs peep out and come forth from their graves; the trees, which were naked and ſeemed dead, put forth their leaves and bloſſom, and the flowers delight us with their beauty and variety of colors. The birds, which were ſilent in the winter, now in the ſpring chant out their muſical warbling notes. The wild beaſts, which were hid in their dens, and tame

Nunc decet aut viridi nitidum caput impedire myrto,
Aut flore terræ quem ferunt ſolutæ.
Nunc & in umbroſis Fauno decet immolare lucis,
Seu poſcat agnam *, ſive malit hœdum.
Pallida mors æquo pulſat pede pauperum tabernas,
Regumque turres. O beate Sexti,
Vitæ ſumma brevis ſpem nos vetat inchoare longam.
Jam te premet nox, fabulæque Manes,
Et domus exilis Plutonia; quò ſimul meâris,
Nec regna vini ſortiere talis,
Nec tenerum Lycidam mirabere, quo calet juventus
Nunc omnis, & mox virgines tepebunt.

Nunc decet impedire caput nitidum juventâ *aut viridi myrto, aut eo flore quem terræ ſolutæ* à frigore *ferunt. Nunc & decet immolare Fauno in umbroſis lucis, ſeu poſcat agnam* immolari ſibi, *ſive malit hœdum. Pallida mors pulſat æquo pede tabernas pauperum, turreſque regum. O beate Sexti, brevis ſumma vitæ vetat nos inchoare longam ſpem. Jam* æterna *nox*, mors, *premet te, & fabulæ Manes*, de quibus & Poetæ & Philoſophi fabulantur tam multa, *& exilis domus Plutonia*; *quò ſimul* ac *meâris, non ſortiere regna vini* in convivio jactis *talis, nec mirabere tenerum Lycidam, quo nunc omnis juventus calet, & mox virgines tepebunt* complexu ejus, ubi adoleverit.

* Agnâ, *Bentleius.*

ANNOTATIONS.

8 *Pluto*, ſon to *Saturn* and *Ops*, and brother to *Jupiter* and *Neptune*; hell fell to his ſhare as being the youngeſt brother, ſo that he was king and judge of it.

9 *A king of wine*; it was a cuſtom among the ancients, at feaſts, to chooſe a king, or maſter to order how much each gueſt ſhould drink, whom all the company were obliged to obey; he was choſen by throwing of the dice, upon whoſe ſides were engraven or painted the images of *Saturn, Jupiter, Mars, Apollo, Venus*, and *Diana*. He who threw up *Venus* was made king, as *Horace*, Book II. Ode vii. inſinuates; *Quem Venus dicet arbitrum bibendi*; whom *Venus* ſhall appoint judge of drinking.

10 *Lycidas*, a beautiful boy, whom *Sextus* greatly admired and loved.

The KEY.

tame in the ſtables, come now forth with vigour and new life. Man, who ſheltered himſelf in the houſe at the fire, leaves theſe, and goes cheerfully abroad to his work.

Horace ſays here, *Machinæ trahunt ſiccas carinas ex navalibus ad mare*; the machines draw the dry ſhips from the docks to the ſea. We muſt conſider, that in *Horace*'s days, there were no winter-voyages attempted, except on extraordinary occaſions; till 1400 years after, that the virtue of the loadſtone was found out, and the mariner's compaſs was made conducive to navigation. But to return to *Horace*'s ſubject, he ſays here, that they ſacrificed a lamb or kid to *Faunus*. This makes good what St. *Paul* ſays, *That the heathens, which knew not the law, were a law to themſelves.* Although they had no divine revelation, yet by right reaſon and the light of nature, they thought they were in gratitude obliged to have their ſpring-feſtivals and ſacrifices; ſo convincing were the regular

The KEY.

seasons and interchanges of the heavenly luminaries to them. Mr. *Addison*, in imitation of the 19th Psalm, expresses it very well, saying:

Th' unwearied sun from day to day
Does his Creator's power display,
And publishes to every land,
The work of an almighty hand:
Soon as the evening-shades prevail,
The moon takes up the wondrous tale,
And nightly to the list'ning earth,
Repeats the story of her birth.

What tho' no word, nor voice, nor sound,
Amidst their radiant orbs are found,
In reason's ear they all rejoice,
And utter forth a glorious voice,
For ever singing as they shine,
The hand that made us is divine.

And

ODE V.

To PYRRHA.

That the lovers of *Pyrrha* are miserable; and that he had escaped out of her embraces as from a shipwreck.

O Pyrrha[1], what slender youth perfumed with sweet odours caresseth you on a bed of roses in a pleasant grotto? For whose sake do you fillet up your golden locks[2], unaffectedly neat in dress[3]?

Alas! how often will he bemoan the promise broke by you, and the unconstant Gods Venus[4] and Cupid[5], who before favored him, but afterwards opposed him; and unacquainted with such treatment will be amazed to see the seas rough with boisterous winds, your smoothness of temper ruffled on a sudden, he who now securely enjoys your charms; who hopes that you will always be free from other lovers, always fond of him, who is ignorant of the deceitful gales of your affections!

How miserable are those, to whom before trial you shine so bright! I indeed have escaped from your embraces as if it had been from a shipwreck, so that the holy wall of the temple shews that I have hung up my wet clothes[6] to Neptune[7] the powerful god of the sea upon a tablet devoted for that purpose.

ANNOTATIONS.

1 *Pyrrha*, a beautiful woman of the town.

2 *For whose sake do you fillet up your golden locks?* After the fashion of the young women of *Lacedæmon*.

3 *Unaffectedly neat in dress.* It is not barely the fineness of the colors that makes the *contrast* in painting, but the due and agreeable mixture of them, representing nature to the life; so that which *Horace* here calls *simplex munditiis*, is a neat yet plain and seemingly unaffected dress, which with a woman's deportment sets her better off than all the painting, gaudy attire, and jewels whatever.

4 *Venus*, see Ode ii.

5 *Cupid.* The God of love, of which there were two, saith *Ovid*. The one, born

of

The KEY.

And Mr. *Brady*, on Pſalm 104, ſays:

The various works by Thee are found,
For which we Thee adore,
The earth is with thy treaſure crown'd,
Till nature's hand can graſp no more.

This Ode was written about the year after the building of the city 723, about the 13th of *February*, on which day they offered ſacrifice to *Faunus*; of *Horace*'s age 36, before Chriſt 28. So that from this preſent year 1739, it is 1767 years old.

ODE V.

Ad PYRRHAM.

Miſeros eſſe amatores Pyrrhæ; *ſe enatâſſe ex ejus illecebris velut è naufragio.*

QUIS multâ gracilis te puer in roſâ
Perfuſus liquidis urget odoribus
Grato, Pyrrha, ſub antro?
Cui flavam religas comam,
Simplex munditiis? Heu, quoties fidem,
Mutatoſque Deos flebit; & aſpera
Nigris æquora ventis
Emirabitur inſolens,
Qui nunc te fruitur credulus aureâ;
Qui ſemper vacuam, ſemper amabilem
Sperat, neſcius auræ
Fallacis! Miſeri, quibus
Intentata nites. Me tabulâ ſacer
Votivâ paries indicat uvida
Suſpendiſſe potenti
Veſtimenta maris Deo.

ORDO.

O *Pyrrha, quis gracilis puer perfuſus liquidis odoribus urget te in multâ roſâ ſub grato antro? Cui,* cujus gratiâ, *religas flavam comam, ſimplex munditiis? Heu! quoties flebit fidem* à te violatam, *& mutatos Deos* Venerem & Cupidinem, anteà faventes, poſteà autem contrarios; *et inſolens emirabitur æquora aſpera nigris ventis, qui nunc credulus fruitur te aureâ; qui ſperat* te *ſemper* eſſe *vacuam* aliis amatoribus, *ſemper amabilem* ſibi, *neſcius auræ fallacis* tuarum affectionum! O *miſeri* ſunt ii, *quibus intentata nites.* Ego quidem ex tuis illecebris evaſi velut è naufragio, adeo ut *ſacer paries* ædis *indicet me ſuſpendiſſe uvida veſtimenta* Neptuno *potenti Deo maris votivâ tabulâ.*

ANNOTATIONS.

of *Venus*, and begotten by *Jupiter*; the other, the ſon of *Erebus* and *Nox*, ſaith *Cicero*. He is pictured armed with a torch and a bow, and two darts; the one of gold, and the other of lead; the one procureth love, and the other chaſeth it away.

6 *Wet clothes.* Thoſe who ſuffered ſhipwreck uſed to give thanks to the God of the ſea for preſerving them alive; and in teſtimony of their gratitude they hung up the clothes they had on when they were ſhipwrecked, with an account of their miraculous preſervation, upon a ſquare piece of wood, called here *tabula*, that others might know whoſe they were, and for what end put there, when they beheld them in the temple.

7 *Neptune*, the God of the ſea, and the ſon of *Saturn* and *Ops*; his mace was a *trident*. He found out the riding of horſes; and was ſaid, together with *Apollo*, to have built the walls of *Troy*.

The Key.

PERETARTERON has inſerted this Ode, but given no verſion of it; ſeveral have omitted it altogether, as *Du Hamel*, &c. But *Torrentius* biſhop of *Antwerp* has it with notes. *Des Prez* has it with his *Interpretatio* and notes. The honorable Mr. *Bond* and *Minellius* have it alſo with notes. With deference to thoſe learned gentlemen that pretend to purge *Horace* of ſmutty language, by doing ſo,

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ODE VI.

To Agrippa.

That his exploits in war ought to be deſcribed by *Varius:* but that himſelf was only capable of compoſing amorous ſongs.

O Agrippa[1], you ſhould be deſcribed by Varius[2], the ſoaring imitator of Mæonian verſe, Homer's[3], as a brave valiant man, and triumphant over your enemies, Antonius[4] and Cleopatra[5], and as to whatever exploits the tough valiant ſoldiery have achieved by ſea or land under you their general.

We

ANNOTATIONS.

1 *Marcus Agrippa*; he, as we may underſtand by this Ode, was the companion and general with *Auguſtus* during the war of two conſulſhips, and ſo beloved by him, that, upon the death of *Marcellus*, *Auguſtus* made him his ſon-in-law.

There was another *Agrippa* ſurnamed *Menenius Lanatus*; he was by the *Romans* choſen captain againſt the *Sabines*, and obtained a triumph. When the commons of *Rome* roſe in mutiny againſt the ſenators, becauſe they were charged with taxes and ſervices of war, and could not be quieted, he made a ſpeech to them in this manner: "The limbs and members of the body "conſpired againſt the belly and ſtomach, "becauſe they thought that they were "idle, and therefore would give them no "food: but when they ſaw that by that "means themſelves began to waſte and "conſume, they then perceived that they "were nouriſhed by them, and ſo grew "into friendſhip again. So it is, ſaid he, "with the ſenate and people; they are, as "it were, one body, which diſcord de-"ſtroyeth and concord maintains."

2 *Varius*, a tragic poet, none of the common ſort; he wrote a panegyric in praiſe of *Auguſtus*, and ſome other pieces, whereof only a few fragments are ſaved. *Auguſtus* employed him to reviſe *Virgil*'s *Æneids* after the death of its author.

3 *Homer*, an excellent *Grecian* poet, who is ſometimes called *Meliſigenes*, from the river *Meles*, and ſometimes *Mæonides*, from *Mæonia*, a province of *Aſia* in which he was born. He wrote ſundry poems ſcattered here and there in the countries through which he travelled, whence ſo many countries challenged him to be theirs; they

The KEY.

ſo, they only give an ill and unjuſt opinion of him to thoſe who know him not, and excite the youth the more to inquire after that which is omitted. Since there is no reproving of vice without naming of it, and *Horace* never brings it in but by way of reproof, or advice to keep from it; here he ſays he eſcaped the embraces of a woman of the town as narrowly as one eſcapes death that is ſhipwrecked.

ODE VI.

Ad AGRIPPAM.

Bellicas ejus laudes a Vario *ſcribi oportere: ſe eſſe conviviis tantùm & amoribus canendis aptum.*

SCribêris Vario fortis, & hoſtium
Victor, Mæonii carminis alite,
Quam rem cunque * ferox navibus aut equis
Miles te duce geſſerit.

ORDO.

O *Agrippa, ſcribêris à Vario, alite Mæonii carminis,* ut *fortis, & victor hoſtium* Antonii & Cleopatræ, *quam rem cunque ferox miles geſſerit navibus aut equis* ſub *te duce.*

* Qua rem cunque, *Bentleius.*

ANNOTATIONS.

they have the firſt copies of his works, which in ſucceeding times were gathered together to make up complete poems, and were called from thence *Rhapſodiæ.* Two of theſe poems are obſerved to comprehend the two parts of man, the *Iliads* deſcribing the ſtrength and vigour of the body; and the *Odyſſes* the ſubtlety and policy of the mind. Seven cities pretended to the honor of being the places of his nativity: *Smyrna, Rhodes, Colophon, Salamis, Chios, Argos,* and *Athens.* To theſe *Suidas* adds a great many more. He lived about the time of *Elias* the prophet, in the year of the world 3033, before *Chriſt* 915.

4 *Marcus Antonius* the *Triumvir* was grandchild to *Mark Antony* the orator. The eaſtern province was allotted him, where he performed ſeveral exploits; but falling in love with *Cleopatra,* and under the diſpleaſure of *Auguſtus,* he was worſted by him in a ſea-fight at *Actium,* and at laſt being beſieged at *Alexandria* in *Egypt,* he ſlew himſelf.

5 *Cleopatra,* queen of *Egypt,* ſiſter and wife to *Ptolemy* the laſt: ſhe was firſt courted by *Julius Cæſar,* to whom ſhe bore a ſon called *Cæſario*; afterwards *Mark Antony* kept her company, quitting *Auguſtus* his partner's ſiſter, to whom he had been married before; which *Auguſtus* reſenting, he called him to an account, and in the ſea-fight we juſt now named at *Actium,* having routed him, drove him to that deſpair that he killed himſelf. This lady taking example by him, that ſhe might not be carried about alive in triumph, clapt two poiſonous aſps to her breaſts, and ſo expired.

6 *Achilles,*

We ſmall weak poets neither attempt to write thoſe great victories of your achieving, nor the ſtubborn pride of Achilles [6], the ſon of Peleus, who would yield neither to the Grecian ambaſſadors, nor to Agamemnon [7] generaliſſimo of the army, and king of kings, nor to give a deſcription of that long voyage of crafty Ulyſſes [8] through the Mediterranean ſea, nor the cruel houſe of Pelops [9]: while modeſty, and my muſe capable only of writing peaceful poems, forbids me to diminiſh by the weakneſs of my genius the praiſes of great Cæſar [10], and your's.

For who with a becoming decency can deſcribe in hiſtory Auguſtus [11] another Mars covered with an impenetrable coat of mail? or Agrippa another Meriones [12] bedaubed with Trojan duſt by fighting? or Mæcenas [13] another Diomedes, the ſon of Tydeus [14], equal to the Gods above in courage and ſtrength by the help of Pallas?

We lyric poets exempt from theſe great, ſublime, heroic ſubjects, ſing of feaſts, we ſing the battles of fierce virgins againſt the young men, nevertheleſs firſt having their nails pared, leſt they ſhould hurt any one; or if it is any other kind of love-battles in which we are engaged, we, I ſay, who are not fixed to any particular kind, being inconſtant not contrary to our cuſtom.

ANNOTATIONS.

6 *Achilles*, the ſon of *Peleus* king of *Theſſaly*. *Thetis*, the Goddeſs of the ſea, his mother, dipt him all over, when he was a child, in the river *Styx*, to make him invulnerable; only that part of his foot, which his mother held him by when ſhe dipt him, eſcaped. He was put under the tuition of *Chiron* the *Centaur* to learn to ride the great horſe, and to play upon muſical inſtruments. His mother was warned by the oracle, that if he went to the wars of *Troy* with the other princes, he ſhould be ſlain there; wherefore ſhe cloathed him in woman's apparel, and procured he ſhould be hid amongſt the daughters of *Lycomedes*, where he got with child one of his daughters called *Deidamia*, of whom was born *Pyrrhus*: but it was propheſied, that unleſs *Achilles* helped, *Troy* could not be conquered; wherefore *Ulyſſes* craftily diſcovered him by his fondneſs for military weapons, and dragged him thither.

7 *Agamemnon*. See Ode x. Book 1ſt.

8 *Ulyſſei*, the genitive ſingular is here put for *Ulyſſis*. See alſo *Virgil*, Eclog. viii. 70. and Ode xv. of this Book.

9 *Nor the cruel houſe of Pelops*, the ſon of *Tantalus*; whom his father killed, and ſerved up to the Gods at an entertainment: which they diſcovering, reſtored the child to

The Key.

HORACE in this Ode compliments *Auguſtus*, *Agrippa*, *Mæcenas*, and *Varius*. He begins with *Agrippa*, calls him *fortis & victor hoſtium*. He very well deſerved this epithet; for *Agrippa* conquered and routed both the *Gauls* and *Germans*, whoſe ſtrength lay moſt in their cavalry; and therefore *Horace* here expreſſes it by

equis

Nos, Agrippa, neque hæc dicere, nec gravem
Pelidæ ſtomachum cedere neſcii,
Nec curſus duplicis per mare Ulyſſëi,
Nec ſævam Pelopis domum
Conamur, tenues grandia: dum pudor,
Imbelliſque lyræ Muſa potens, vetat
Laudes egregii Cæſaris, & tuas
Culpâ deterere ingenî.
Quis Martem tunicâ tectum adamantinâ
Dignè ſcripſerit? aut pulvere Troïco
Nigrum Merionem? aut ope Palladis
Tydiden Superis parem?
Nos convivia, nos prælia virginum
Sectis * in juvenes unguibus acrium
Cantamus vacui; ſive quid urimur,
Non præter ſolitum leves.

Nos tenues poetæ *neque conamur dicere hæc grandia* tua facta, *nec gravem ſtomachum Pelidis*, Achillis, *neſcii cedere*, nec legatis Græcorum, nec Agamemnoni ſummo imperatori exercituum, & regi regum, *nec curſus* longæ illius navigationis *duplicis Ulyſſëi per mare* Mediterraneum, *nec ſævam domum Pelopis*, familiam Ptolemæi: *dum pudor*, & mea *Muſa potens* tantùm *imbellis lyræ*, *vetat* me *deterere culpâ ingenii* mei *laudes Cæſaris egregii* Auguſti, & *tuas*. *Quis* enim *dignè deſcripſerit* Auguſtum alterum *Martem tectum adamantinâ tunicâ? aut* Agrippam alterum *Merionem nigrum Troïco pulvere* certando? *aut* Mæcenatem alterum *Tydiden*, Diomeden, *parem Superis* animo & fortitudine *ope Palladis? Nos* Lyrici poetæ *vacui* ab iſtis curis *cantamus convivia*, *nos* cantamus *prælia acrium virginum in juvenes*, tamen priùs *ſectis unguibus*, ne lædant quem; *ſive* eſt aliud *quidpiam* quo *urimur*, nos inquam, *leves non præter ſolitum*.

* Strictis, *Bentleius*.

ANNOTATIONS.

to life, and ſupplied his left ſhoulder, which was miſſing, with ivory. He married afterwards *Hippodamia*, the daughter of *OEnomaüs*.

10 *Ptolemæus*, that is *Bellicoſus*, warlike, or given to war. The names of divers kings of *Egypt*, the firſt whereof, ſurnamed *Lagus*, was a ſoldier of *Alexander*'s, who, at the death of that great monarch, got the kingdom of *Egypt* to himſelf. From him his ſucceſſors took their name, as the *Romans* did from *Cæſar*.

11 *Auguſtus*, the ſecond emperor of *Rome*, ſon to *Octavius* a ſenator, and nephew to *Julius Cæſar*. In the forty-ſecond year of his reign was our *Bleſſed Saviour Chriſt* born, in the year of the world 3960.

12 *Meriones*, a brave captain, who went from *Crete* to the ſiege of *Troy*.

13 *Mæcenas*. See Ode i. of this Book.

14 *Diomedes*, king of *Ætolia*, the ſon of *Tydeus* and *Deipyla*, one of the *Grecian* worthies in the *Trojan* wars. At his return from *Troy* he was aſhamed to go home, by reaſon of *Ægiale* his wife's baſeneſs and lewd carriage, but went into *Apulia* in *Italy*, and there ſhared the kingdom with *Daunus*, and built ſome towns. From his father he is here called *Tydides*; from his country, *Ætolius heros*. *Ovid*.

The KEY.

equis, for land-fights: as for the *navibus* it hath a reference (as we ſaid in the notes) to the ſea-fight at *Actium* (ſee Ode xxxvii. of this Book); not that ſea-fight where *Agrippa* gained the victory before at *Mylas* a river in *Sicily*. *Scribêris à Vario alite.* Here he compliments both *Agrippa* and *Varius*, ſaying, your magnanimity, valour, and ſucceſs ſhall be honorably ſet forth in hiſtory or tragedy by *Varius*,

The KEY.

Varius, that high and lofty writer, who ſoars above in his ſublime ſtyle like the eagle, which was the *Roman* enſign or banner, made of ſilver or gold, of which each regiment had one, whereas of the ordinary colors called *Signa*, every company had one. The eagle was *Jupiter's* armour-bearer; and the *Romans*, by chooſing the eagle for their banner, ſeem to inſinuate, that they acknowledged that *Jupiter* the father of the Gods inſpired them with that heroic, undaunted, and courageous bravery, which made them conquerors of the world. Since *Varius* had writ a panegyric upon *Auguſtus*, wherein he ſet forth the heroic perfections, magnanimity, wiſdom, and conduct

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ODE VII.

To MUNATIUS [1] PLANCUS.

Some praiſe one city and country, ſome another, but *Horace* preferreth *Tibur* before all, where *Plancus* was born, whom he exhorts to waſh away Cares with Wine.

SOME poets will praiſe the famous city of Rhodes [2], or Mitylene [3], or Epheſus [4], or the walls of Corinth bounded between two ſeas [5], namely the Ionian and Ægean ſea, or Thebes [6] famous for the birth of Bacchus, or Delphos [7] renowned for Apollo's oracles, or the valley of Tempe [8] in Theſſaly.

There

ANNOTATIONS.

1 *Lucius Munatius Plancus*, whoſe country-ſeat was at *Tibur*, or at leaſt near to it, and therefore not far from *Horace's* country-houſe.

2 *Rhodes*, the chief city of an iſland of that name in the *Mediterranean*, a hundred miles in compaſs, famous for the *Coloſſe* or ſtatue of the ſun, ſeventy cubits high, placed ſo that any ſhip of burden, with her maſts and ſails on, could, between its legs and thighs, enter the harbour; famous alſo, as *Gallius* ſaith, for the great number of ſigns belonging to the ſhops, and many fine buildings, of great trade and riches.

3 *Mitylene*, the chief city of the iſland *Leſbos*, now called *Metelin*, and the whole iſland is ſometimes ſo called. *Vitruvius* ſaith, that this city was well built, but not well placed; for when the ſouthern wind blows, the people are ſick; when the weſtern, they are ſore troubled with a cough; and with the northern they will recover. But *Cicero* commends it for its ſituation, fair buildings, and fruitful ſoil.

4 *Epheſus*, a city in *Ionia*, built by the *Amazons*, as *Juſtin* ſays, and called by *Lyſimachus*, who removed it where it now ſtands, after his wife's name, *Arſinoë*, but now *Figena* or *Efeſo*; famous for the temple of *Diana*, one of the ſeven wonders of the world, which was burnt by *Eroſtratus*, the ſame night that *Alexander* the Great was born. So attentive do the poets feign that Goddeſs was about the birth of *Alexander*, that ſhe took no care of her own temple.

5 *Bounded between two ſeas. Corinth*, a famous and rich city of *Aſia*, which, becauſe it was placed in the middle of the *Iſthmus*, or narrow ſtrait neck of land going into *Peloponneſus* or the *Morea*, had two havens, one towards the *Ionian*, the other towards the *Ægean* ſea. It abounded ſo much with wealth, that the *Romans* were jealous

The KEY.

conduct of the emperor, he was the fitteſt perſon to write thoſe of *Agrippa*, his general under *Auguſtus*. He goes on in the praiſe of *Auguſtus*, calls him another *Mars*, the God of war, *Agrippa* another *Meriones*, and *Mæcenas* another *Diomedes*.

After the battle at *Actium*, *Horace* was deſired to write a poem upon the victory; and therefore he here with a great deal of modeſty excuſes himſelf, ſaying, that his abilities only qualified him for *lyric* poems and amorous ſubjects, not for *heroic* or *epic* poetry. This Ode was written in the year of the city 724, of *Horace's* age 37, before *Chriſt* 27. So that it is 1766 years ſince it was written.

ODE VII.

Ad MUNATIUM PLANCUM.

Alii laudant alias civitates & regiones, Horatius *verò anteponit* Tibur *reliquis, ubi* Plancus *natus erat, quem cohortatur ad diluendas curas vino.*

L Audabunt alii claram Rhodon, aut Mitylenen,
Aut Epheſum, bimariſve Corinthi
Mœnia, vel Baccho Thebas, vel Apolline Delphos
Inſignes, aut Theſſala Tempe.

ORDO.

ALii poetæ *laudabunt claram Rhodon, aut Mitylenen, aut Epheſum, aut mœnia bimaris Corinthi*, nempe inter Ionium & Ægeum mare, *vel Thebas Baccho*, natalibus ejus, *inſignes, vel Delphos* inſignes *Apolline*, ejus oraculis, *aut Tempe* in *Theſſaliâ*.

ANNOTATIONS.

jealous of their greatneſs. The *Corinthians* being as inſolent as the others ſuſpicious, they abuſed the *Roman* ambaſſadors, and caſt urine upon their heads, as they paſſed through the city: upon this diſgrace the *Romans* ſent *Lucius Mummius*, who burnt the city, and raſed it to the ground, in the year of the world 3827, of the city of *Rome* 630. In the burning of it, ſo many rich and coſtly ſtatues of ſundry ſorts of metal were melted, that thereof was afterwards found a kind of precious mixed metal called *Æs Corinthium*, more eſteemed than ſilver among the *Romans*, ſaith *Cicero*. This city was afterwards rebuilt by *Julius Cæſar*, and called by its former name, in the year of *Rome* 732. It was a place once famous for the profeſſion of Chriſtianity, witneſs St *Paul's* Epiſtles: but of late, in the year of *Chriſt* 1458, it fell into the *Turks* hands, under *Mahomet* II. and is now called *Coranto*, but by the *Turks Corenne*.

6 *Thebes*, a city of *Bœotia*, now called *Stibes* or *Stives*, built by *Cadmus* in his ſearch after his ſiſter *Europa*; it was called alſo *Heptapylos* from its ſeven gates.

7 *Delphos*, a city of *Phocis* in *Greece*, (now called *Delfo*, *Sabona*, and *Caſtri*) ſeated on the hill *Parnaſſus*, where the oracle of *Apollo* was, unto which all the *Grecians* reſorted for counſel in matters of any great importance; which at *Chriſt's* birth was ſilenced. It was ſeated in the middle of the inhabited world, as they fancied, whereupon they called it, ſaith *Livy*, the *Navel of the World*; which was found out by two eagles, whom *Jupiter* ſent out, to fly one from the eaſt, the other from the weſt, who met at this place.

8 *Tempe*, a pleaſant vale in *Theſſaly*, lying between the hills *Oſſa*, *Olympus*, and *Pelion*, the river *Peneus* running through the midſt of it.

9 *Athens*,

There are ſome poets whoſe only work it is, to praiſe in an entire poem Athens, a city moſt famous for the temple of chaſte Pallas [9], and to prefer the olive ſacred to her, though ſtripped of its leaves, to the branches of all other trees.

Many poets, in honor of Juno, ſay that the city of Argos [10] is fit for breeding horſes, and that the city of Mycenas [11] is rich. But neither Lacedæmon [12] ſo patient of labor and ſevere diſcipline, nor the field of rich Lariſſa [13] has ſo charmed me, as the pleaſant houſe of Albunea [14], your country-ſeat, ſounding or echoing again, making a pleaſant concert, by the fall of the waters, and ſinging of the birds, and the river Anio deſcending with a ſteep fall, and the grove called after the name of Tiburnus, and the orchards moiſtened with the running rivulets haſtening with a gentle noiſe.

Therefore as the fair ſouth-wind, bringing ſerenity and calmneſs along with it, ſcatters often the clouds from the ſky before overcaſt, nor brings forth perpetual ſhowers; ſo you, O wiſe Plancus, remember to put a ſtop to the cares and troubles of life by pleaſant wine, a merry bottle; whether the camp glittering with the waving enſigns detains you, or the ſhady grove of your city Tibur ſhall keep you.

When Teucer [15] fled from his native city Salamis and his father, nevertheleſs he is reported to have bound his temples moiſtened with wine with a poplar-garland, and thus addreſſed his friends ſad upon the thoughts of his departure: O my mates and comrades, we will go whereſoever fortune kinder than my father ſhall carry us. Ye need fear nothing under my conduct, Teucer being your leader. For unerring Apollo [16] has aſſured me, that there

is

ANNOTATIONS.

9 *Athens*, the city of *Pallas*, or, as the *Latins* called her, of *Minerva*, the Goddeſs of wiſdom and eloquence. *Athenæ*, the famous city and univerſity of *Athens* in *Greece*, on the ſea-coaſt in *Attica*, firſt built by *Cecrops*; it is now called *Setines*.

10 *Argos*, a city of *Achaia*, which, for the great ſtore of paſture for horſes, was called *Argos hippium*, *Argos* of horſes, to diſtinguiſh it from other cities of that name in *Greece*.

11 *Mycenas*, a city of *Peloponneſus* between *Corinth* and *Argos*, now called *Adrianas*, *Caria*, and *Gerbigni*.

12 *Lacedæmon*, the chief city of *Laconia* in the *Peloponneſus*, famous for the good laws *Lycurgus* made there, a place therefore very well governed, noted eſpecially for the ſtrict education of youth.

13 *Lariſſa*, a city of *Theſſaly*, *Achilles*'s country, now called *Larizzo* or *Larſa*.

14 *Albunea*, *Albunea* a Goddeſs or Nymph, whom ſome think to be the *Sibylla Tiburtina*; ſhe had a grove or ſacred fountain upon the river *Anio*.

15 *Teucer*, the ſon of *Scamander Cretenſis*, and king of *Troy*, who reigned with his father-in-law *Dardanus*, from whom the *Trojans* are called *Teucri*. But the *Teucer* meant here was the ſon of *Telamon*, an excellent archer; at his return from *Troy*, being baniſhed by his father, he went to *Cyprus*, and built there a city, which he called *Salamis*, by the name of his own country.

16 *Apollo*

Sunt quibus unum opus eſt, intactæ Palladis urbem*
Carmine perpetuo celebrare, &
Undique decerptæ † frondi ‡ præponere olivam.
Plurimus, in Junonis honorem,
Aptum dicit equis Argos, diteſque Mycenas.
Me nec tam patiens Lacedæmon,
Nec tam Lariſſæ percuſſit campus opimæ,
Quàm domus Albuneæ reſonantis,
Et præceps Anio, & Tiburni lucus, & uda
Mobilibus pomaria rivis.
Albus ut obſcuro deterget nubila cœlo
Sæpè Notus, neque parturit imbres
Perpetuos ‖; ſic tu ſapiens finire memento
Triſtitiam vitæque labores
Molli, Plance, mero; ſeu te fulgentia ſignis
Caſtra tenent, ſeu denſa tenebit
Tiburis umbra tui. Teucer Salamina patremque
Cùm fugeret, tamen uda Lyæo
Tempora populeâ fertur vinxiſſe coronâ,
Sic triſtes affatus amicos:
Quo nos cunque feret melior fortuna parente,
Ibimus, O ſocii comiteſque.
Nil deſperandum, Teucro duce, & auſpice Teucro.
Certus enim promiſit Apollo,

Sunt poetæ *quibus unum opus eſt, celebrare perpetuo carmine* Athenas, *urbem* nobiliſſimam templo *intactæ Palladis, & præponere olivam* ſacram Palladi *frondi undique decerptæ*, quibuſcunque aliis ramis arborum. *Plurimus* vates, *in honorem Junonis, dicit* urbem *Argos aptum* eſſe nutriendis *equis*, & urbem *Mycenas* eſſe *dites*. *Nec Lacedæmon tam patiens* laboris & ſeveræ diſciplinæ, *nec campus opimæ Lariſſæ tam percuſſit me, quàm domus* amœna *Albuneæ*, villæ tuæ, *reſonantis* concentu aquarum, & avium, & amnis *Anio præceps*, & *lucus Tiburni*, & *pomaria uda*, irrigata, *mobilibus rivis* properantibus leni murmure. Ergo *ut albus notus*, ferens ſerenitatem, *deterget ſæpè nubila* è cœlo priùs *obſcuro*, *neque parturit perpetuos imbres*; *ſic tu*, O *ſapiens Plance*, *memento finire triſtitiam & labores vitæ molli mero*, jucundis poculis; *ſeu caſtra fulgentia ſignis tenent te, ſeu denſa umbra tui Tiburis tenebit* te. *Cùm Teucer fugeret Salamina* urbem & ſuum *patrem, tamen fertur vinxiſſe tempora uda Lyæo*, vino, *populeâ coronâ*, & *ſic affatus* ſuos *amicos triſtes* ob deceſſum ejus: *O ſocii & comites, ibimus quocunque fortuna melior* meo *parente feret nos*. *Nil* vobis *deſperandum, Teucro duce, & auſpice Teucro. Certus enim Apollo promiſit,*

* Arces, *Bentleius.* † Decerptam, *Bentl.* ‡ Fronti, *Bentl.* ‖ Perpetuo, *Bentl.*

ANNOTATIONS.

16 *Apollo*, the God of muſic, phyſic, poetry, and divination or prophecy, the ſon of *Jove* and *Latona*, born in the iſland of *Delos*, at the ſame time with *Diana*: ſhe ſometimes is called *Phœbe*, and he *Phœbus*; by the former is denoted the moon, by the latter the ſun; ſhe was an huntreſs, he an archer, with quiver both; ſhe was chief of the Nymphs, as he of the Muſes, and governeſs of night and the lower world, as he of the day and the upper world. He killed the ſerpent *Python*, and afterwards the *Cyclops*, for which he was degraded a while, and went and kept the cattle of *Admetus* king of *Theſſaly*: whence he was called *Apollo Nomius*. He turned *Daphne*, whom he loved, into a laurel, his boy *Hyacinth* into a violet. He flead *Narſias* the fidler alive, who challenged him at muſic. With *Neptune*'s help he built the walls of *Troy* for king *Laomedon*. He had a famous temple and oracle at *Delphos*. He and *Bacchus* were always accounted young.

is to be another Salamis in a ſtrange land newly found out, namely Cyprus, to be built by us, doubtful, becauſe there will then be two of the ſame name. O my valiant lads, men, who have often ſuffered worſe things, greater evils, with me, now drive away all care with wine: to-morrow we ſhall put to ſea again.

The KEY.

L. Munatius Plancus was conſul with *Mar. Lepidus* the ſecond time of his conſulſhip, in the year of the city 711. He looking more to the appearances of the hopes of victory, than the merits of the cauſe, ſided with *Antony* and his party. But after *Brutus* and *Caſſius* were defeated at the battle of *Philippi*, he left *Antony*, and came over to *Auguſtus*, who, like all wiſe princes, received him with a great deal of reſpect. When *Antony*'s friends afterwards met with *Plancus*, they endeavoured to perſuade him that *Antony*, with *Cleopatra* and the *Egyptian* fleet, would defeat that of the *Romans*; which made *Plancus* turn his coat again, and go back to *Antony*. But he, when he came back, finding, as he ſuppoſed, that he was impoſed upon by *Antony*'s friends, left *Antony* again, and turned to *Auguſtus*; who, we may be aſſured, did not receive him with ſo much reſpect as he did at his firſt return. It is alſo probable, that *Mæcenas*, and the other great friends of *Auguſtus*, becauſe of his inconſtancy, looked upon him with indifference. This ſhyneſs of the emperor and his friends chagrined *Plancus*, made him leave the court, and retire to his country-ſeat, where he was very melancholy and dejected. *Horace*, being his neighbour in the country, and hearing of it, writes this ODE to comfort him and cheer him up. By way of introduction, to ſtrengthen his argument, he ſays nothing pleaſed ſome men more than the pleaſant ſituation of countries, and rich and trading cities wiſely built upon places fit for the enlarging of commerce; even the poets themſelves made it their chief buſineſs to write poems in the praiſe of ſuch and ſuch places: *Sunt quibus unum opus eſt, celebrare urbem intactæ Palladis perpetuo carmine:* There are ſome poets, whoſe only work it is to praiſe in an entire poem,

Ambiguam tellure novâ Salamina futuram.
O fortes, pejoraque paſſi
Mecum ſæpe viri, nunc vino pellite curas:
Cras ingens iterabimus æquor.

futuram aliam *Salamina* in *novâ tellure*, nempe Cypro, condendam à nobis, *ambiguam*, quia tun cerunt duæ ejuſdem nominis. *O viri fortes*, & qui *ſæpe paſſi* eſtis *pejora* mala *mecum*, *nunc pellite curas vino: cras iterabimus ingens æquor.*

The KEY.

poem the city of chaſte *Pallas*. *Sic tu, O ſapiens Plance, memento finire triſtitiam & labores vitæ molli mero*, jucundis poculis: So you, O wiſe *Plancus*, remember to put a ſtop to the cares (your preſent melancholy) and troubles of life, by pleaſant wine, *a merry bottle*. The happineſs or miſery of a man does not conſiſt in the good or ill opinion that others may have of him, but in contentment, and cheerfully enjoying what he hath; you, *Plancus*, have a fine pleaſant country-ſeat, and all the neceſſaries of life at command; ſo that it is in your own power to make yourſelf happy. And that he ought not to be dejected, although *Auguſtus* were to baniſh him his native country, and take all from him; he brings in *Teucer* for an example to him not to be caſt down, but to be cheerful. For *Teucer*, when he returned from the wars of *Troy*, and expected a gracious reception from his father and countrymen, was not caſt down, when he was told that he, and thoſe who had returned with him, muſt not ſtay there, but ſeek for a country elſewhere for themſelves. *Teucer* was ſo far from being dejected, that he ſays, *O ſocii & comites, ibimus quocunque fortuna, melior meo parente, feret nos; nil vobis deſperandum, O fortes viri, nunc pellite curas vino:* O my mates and comrades, we will go whereſoever fortune, kinder than my father, ſhall carry us; ye need fear nothing, my valiant lads, drive away all ſorrow with wine. Follow you, *Plancus*, the like example, and you will be as happy as *Auguſtus* himſelf.

This ODE was written in the year of the city 722, of *Horace's* age 35, before Chriſt 29; ſo that, from this preſent year 1739, it is 1768 years old.

ODE VIII.

To LYDIA.

He points out *Sybaris* a young man undone by the love of *Lydia*, and melted away in voluptuous pleaſures.

O *Lydia* [1], tell, I pray you by all the Gods, why do you make ſo much haſte to ruin Sybaris [2] by enſnaring him with love? Wherefore doth he hate the ſunny field of Mars, namely, the exerciſes of the Roman youth which uſed to be performed in [3] Mars's field, ſince he is come to that age which is able to endure the duſt and ſun?

Why as a youth given to military exerciſe does he not ride amongſt his equals; nor manage the mouths of the French horſes with curbs [4] as uneven as the teeth of wolves? Why fears he to touch the yellow Tiber, why does he not divert himſelf with ſwimming? Why does he ſhun the olive-oil, that the wreſtlers make uſe of to render the members of the body fitter for the exerciſes of wreſtling, running, &c. with greater caution than if it were ſerpent's blood, poiſon? nor does now exerciſe his arms black with the bearing of armour? He, I ſay, who hath often boaſted of caſting of the quoit [5], and often of throwing the ſwift javelin beyond the mark? Why does he hide himſelf, as they ſay the ſon of Thetis the Sea-goddeſs, Achilles [6], lurked a little before the lamentable deſtruction of Troy, the which threatened the Trojans; leſt a man's habit ſhould draw him into the battle, and againſt the Lycian troops as allies joined with the Trojans?

ANNOTATIONS.

1 *Lydia*, a woman of the town, delicate, and of extraordinary beauty.

2 *Ruin Sybaris*, by waſting his eſtate, and exhauſting that ſtrength of body, by which he ſhould appear like a man in the world.

3 *Mars's field*, a field near *Rome*, on the banks of the *Tiber*, where the youth uſed all manner of exerciſe, and the citizens commonly met for the chuſing of magiſtrates and burgeſſes.

4 *Curbs*,

The KEY.

NONE have a greater ſympathy with thoſe who are in danger, than they who have been expoſed to the like hazard themſelves. *Horace*, ODE V. ſays, that he was as near ruin by the embraces of

ODE VIII.

Ad LYDIAM.

Notat juvenem Sybarin *perditum amore* Lydiæ, *& colliquefactum voluptatibus.*

LYDIA, dic, per omnes
Te Deos oro, Sybarin cur properes amando
Perdere? Cur apricum
Oderit campum, patiens pulveris atque ſolis?
Cur neque militaris
Inter æquales equitat; Gallica nec lupatis
Temperat ora frænis?
Cur timet flavum Tiberim tangere? Cur olivum
Sanguine viperino
Cautiùs vitat? neque jam livida geſtat armis
Brachia, ſæpe diſco,
Sæpe trans finem jaculo nobilis expedito?
Quid latet, ut marinæ
Filium dicunt Thetidis ſub lachrymoſa Trojæ
Funera; ne virilis
Cultus in cædem, & Lycias proriperet catervas?

ORDO.

O *Lydia, dic, oro te per omnes Deos, cur properes perdere Sybarin amando? Cur oderit campum* Martium *apricum*, nempe exercitationes Romanorum juvenum ſolitas haberi in campo Martio, cum ſit eâ ætate quæ *patiens* eſt *pulveris atque ſolis? Cur* ut adoleſcens *militaris neque equitat inter æquales; nec temperat ora* equina *Gallica frænis lupatis? Cur timet tangere flavum Tiberim*, cur non natat in Tiberi? *Cur vitat olivum*, palæſtram, quæ reddit membra corporis aptiora athleticis exercitationibus, *cautiùs* ipſo *viperino ſanguine? neque jam geſtat* ſua *brachia livida* præ *armis?* Ille, inquam, *ſæpe nobilis diſco* vibrando, *ſæpe* conjecto *expedito jaculo trans finem? Quid latet, ut dicunt filium Thetidis marinæ* Deæ, Achillem, latuiſſe *ſub lachrymoſa funera Trojæ*, imminente clade Trojanorum; *ne virilis cultus proriperet* ipſum *in cædem*, & in *Lycias catervas* ſociatas cum Trojanis?

ANNOTATIONS.

4 *Curbs*, they ſomewhat reſembled the uneven teeth of a wolf, the better to command and reſtrain the horſe in his career; and therefore they were called *fræni lupati*, from *lupus* a wolf.

5 *Quoit*, this was about four or five inches broad, and near a foot long, in form ſomewhat oval, made of iron or copper; and, by means of a leathern thong, hurled to a great diſtance.

6 *Achilles.* See Ode vi.

The KEY.

of a lewd woman, as they are near death, who are ſhipwrecked. Here he complains of, or rather entreats, *Lydia*, a woman of the town, and conſequently all other ladies of that profeſſion, who debauched

The KEY.

bauched *Sybaris*, and in him all other youth, who were become ſo effeminate, and given up to all manner of ſloth, idleneſs, and other vices, that they ſhunned and hated all ſorts of manly exerciſes, ſuch as the *Romans* accuſtomed their youth to in more ancient times, in the field of *Mars*, namely, riding the great horſe, running, wreſtling, throwing the quoit and javelin, ſwimming, *&c.*

After the *Romans* conquered *Perſia*, and the other kingdoms of *Aſia*, luxury, gluttony, drunkenneſs, venery, and all the *Aſiatic* vices crept in among them; ſo that the ſenate was obliged to make ſumptuary laws againſt extravagant feaſting, fine cloathing, *&c.* *Suetonius* tells us, that *Auguſtus*, to ſhew a good example to his ſubjects to reclaim them, and make them obey theſe laws, wore his clothes of his own daughter's ſpinning, that he often dined and ſupped on apples, nuts, figs, and common bread, oil, and ſalt.

Some commentators will have it, that *Horace* has borrowed the ſubject of this ODE from *Terence*, *Eunuch.* act ii. ſcene 1. line 19. *Adeon' homines immutarier ex amore, ut non cognoſcas eundem eſſe?* Is it poſſible that men can be ſo changed by love (effeminacy) that one could not know them to be the ſame men? And *Virgil*, concerning *Dido* being madly in love with *Æneas*, expreſſes himſelf, *Æneid* iv. thus:

Non cæptæ aſſurgunt turres, non arma juventus
Exercet; portuſve, aut propugnacula bello
Tuta parent: pendent opera interrupta, minæque
Murorum ingentes, æquataque machina cælo.

Engliſhed by *Lauderdale* thus:

Strong tow'rs (begun before) no higher riſe,
The youths neglect their warlike exerciſe;
The mole's unfiniſh'd, and the ramparts fall,
With lofty engines mounted on the wall.

Although theſe two paſſages in *Terence* and *Virgil* are appoſite enough to the ſubject of this ODE, yet I muſt beg leave to differ from thoſe commentators, who think that *Horace* took the ſubject from them; I rather think that *Horace* choſe this ſubject, to prevent his readers from putting an ill conſtruction upon the advice he gave *Plancus* in the preceding ODE. Although, ſays he, I have adviſed my friend to cure his melancholy, by taking ſometimes a cheerful glaſs, yet do not miſtake me, I did not by that intend to encourage drunkenneſs, luxury, and effeminacy, the reigning vices among the youth of this age; and therefore he begins very earneſtly with *Lydia*, in name of all the lewd women of the town, *Dic, oro te per omnes Deos, cur properes perdere Sybarin amando?* And though all the ODE goes on by way

The KEY.

way of queſtion, yet there is an anſwer implied in this queſtion, *Ille, inquam, ſæpe nobilis diſco vibrando, ſæpe conjecto expedito jaculo trans finem?* He, I ſay, often famous for caſting the quoit, often for dexterouſly throwing the javelin beyond the mark? This has a reference to the youth ſeveral generations before *Sybaris*, who here repreſents the *Roman* youth in general. By all the Gods, *Lydia*, I beſeech you tell me, why you debauch our youth, make them ſquander away their eſtates, and be ſo effeminate, that they hate all manner of learning and manly exerciſes, which ſhould fit them for the ſenate, the court, and the camp. If our forefathers ſhould come from the *Elyſian* fields, ariſe out of their graves, and ſee the degeneracy of this age, they would ſay, as we conquered the *Grecians* and *Aſians* after they became ſo effeminate, ſo will ſome warlike nation conquer us. How far this proved true, a few centuries after *Horace* ſhewed; for the *Goths* and *Vandals* as eaſily ſubdued the *Romans*, as they had the *Grecians* and *Aſians* before, by reaſon of their degenerate manners. *Horace* here, as he beautifully begins this ODE, ſo he ends it: *Quid latet, ut dicunt filium Thetidis marinæ Deæ?* Why does he hide himſelf as they ſay *Thetis* the Sea-goddeſs did her ſon?

There being a prophecy, that if *Achilles* ſhould go to the wars of *Troy*, he would never return; to prevent his going, his mother ſent him to *Lycomedes*, a king of the iſland of *Sycros* (having ſtolen him from his maſter *Chiron*), to put on woman's apparel, and ſtay with his daughters, where he got one of them, *Deïdamia*, with child; the fleet being ſeveral years in preparing, ſhe bore him a ſon named *Pyrrhus*. *Ulyſſes*, finding him out, obliged *Achilles* to go along with the *Grecian* princes in that expedition. This effeminacy that he had contracted by his ſculking, had ſuch an effect upon him, that as ſoon as he ſaw *Polyxena*, the fair daughter of *Priamus* king of *Troy*, he fell deſperately in love with her, ſent private meſſages to *Priamus*, who kept him ſtill in hopes, ſo that he would not aſſiſt at the councils of war, protracted the ſiege, and was the occaſion of a great deal of the blood of his countrymen being ſhed. And, by the conſent and deſire of *Priamus*, going to *Apollo*'s temple to treat about the marriage, was killed by *Paris*. Now, ſays *Horace*, as *Sybaris* is ruined by *Lydia*, ſo was *Achilles* by *Polyxena*, although ſhe loſt her own life at laſt; for after the taking of *Troy*, *Achilles*'s ghoſt appeared, and demanded *Polyxena*, who was ſlain before his tomb.

The commentators have declared, that they cannot certainly fix the time when this ODE was written; but in all probability it was not long after the preceding ODE.

ODE IX.

To THALIARCHUS.

By how much the winter is more ſevere, by ſo much the more he ought to indulge himſelf in pleaſure for the ſake of his health.

O Thaliarchus [1], maſter of the feaſt, do you not ſee that the mountain Soracte [2] ſtands white with deep ſnow [3], and the over-loaded woods are not now able to bear the weight of the ſnow, and the rivers have ſtood together, are frozen, by the ſharp froſt?

Diſſolve the cold, laying wood plentifully upon the fire; and draw liberally out of your cellar wine four years old out of the Sabine caſk [4] made of earth.

Leave the care of other things to the Gods: who as ſoon as they have ſtilled the winds fighting with the raging ſea; neither the cypreſſes nor old wild aſh-trees are ſhaken any more.

What is to be to-morrow, forbear to inquire after [5]; and reckon that for gain, which chance ſhall give you for each day of your life:

While you are a young man, neither deſpiſe your ſweet amours, nor balls; as long as peeviſh old age is at a diſtance from you [6] a youth in the prime of your age. For now when you ſhall become old, both the field of Mars [7], and public market-places [8], and the pleaſant

ANNOTATIONS.

1 *Thaliarchus*, is a *Greek* word; Θαλία ſignifies *convivium*, a feaſt; ἄρχων Θαλίας, *præſidens convivio*, or *convivator*, the maſter of the feaſt.

2 *Soracte*, a hill in *Italy*, in the country of the *Sabines*, conſecrated to *Apollo*; which is now called St. *Sylveſter*'s mount, becauſe a pope of that name hid himſelf in a cave there, when *Maxentius* raiſed a ſore perſecution againſt the Chriſtians.

3 *Nec laborantes jam ſilvæ ſuſtineant onus nivium*: Nor are the loaded woods now able to bear the weight of the ſnow. This is a beautiful *hyperbole*, ſetting forth the ſharpneſs of the cold, and plenty of ſnow, as if the branches of the trees were wearied, and bowed by the weight of ſnow and ice.

4 *Sabina diota*, a *Sabine* caſk, an earthen veſſel with two ears to hold by in lifting it up, or carrying it; a firkin holding about nine gallons.

5 *Quid ſit futurum cras, fuge quærere*: Forbear to inquire what may happen to-morrow. *Cum igitur dies craſtinus nihil pertineat ad nos, neque in noſtrâ poteſtate ſitus eſt, ſtultum eſt, velle ſcire, quid futurum ſit eo die*: When therefore to-morrow is not ours, nor in our power to add to our life, it is a fooliſh thing to be willing or anxious to know what may then happen. *Horace* ſays, Ode vii. Book IV. *Quis ſcit an Dii ſuperi adjiciant craſtina tempora hodiernæ ſummæ?* Who knows if the Gods above may add to-morrow to this day's account or ſum? As if he had ſaid, *Quis poſſit*

ODE IX.

Ad THALIARCHUM.

Quo magìs hyems ſævit, eo magìs indulgendum eſt voluptati ſalutis causâ.

VIDES ut altâ ſtet nive candidum
Soracte, nec jam ſuſtineant onus
Silvæ laborantes, geluque
Flumina conſtiterint acuto?
Diſſolve frigus, ligna ſuper foco
Largè reponens; atque benigniùs
Deprome quadrimum Sabinâ,
O Thaliarche, merum diotâ.
Permitte Divis cætera: qui ſimul
Stravere ventos æquore fervido
Deprælliantes; nec cupreſſi,
Nec veteres agitantur orni.
Quid ſit futurum cras, fuge quærere; &
Quem ſors dierum cunque dabit, lucro
Appone: nec dulces amores
Sperne puer, neque tu choreas;
Donec virenti canities abeſt
Moroſa. Nunc & campus, & areæ,

ORDO.

O *Thaliarche*, convivator, *vides ut* mons *Soracte ſtet candidum* præ *nive altâ, nec laborantes jam ſilvæ ſuſtineant onus* nivium, & *flumina conſtiterint*, concreta ſunt, *acuto gelu? Diſſolve frigus, reponens largè ligna ſuper foco*; *atque deprome benigniùs* de cellâ tuâ *merum quadrimum*, quatuor annorum, è *diotâ Sabinâ* fictili. *Permitte cætera*, curam reliquorum, *Divis: qui ſimul* ut *ſtravere*, compeſcuere, *ventos depræliantes fervido æquore*; *nec cupreſſi, nec veteres orni agitantur* ampliùs. *Quid ſit futurum cras, fuge quærere*; & *appone* id *lucro*, pro lucro habeas, quod *ſors dabit* tibi *quemcunque dierum* vitæ tuæ: dum *puer* es, *nec ſperne tu dulces amores, neque choreas*; *donec moroſa canities*, ſenectus, *abeſt* tibi juveni *virenti*. Enim *nunc* cùm eris ſenex, & *campus* Martius, & *areæ*, fora,

ANNOTATIONS.

ſcire, an immortales Dii adjecturi ſint diem craſtinum vitæ noſtræ, quando ne id quidem habemus exploratum, an uſque ad veſperum victuri ſimus? Who can know, if the immortal Gods will add to-morrow to our life, when we have no certainty whether we ſhall live to the evening of this day?

6 *Donec moroſa canities abeſt tibi juveni virenti:* As long as peeviſh old age is at a diſtance from you, who are now in the prime of your age; *nunc enim cùm eris ſenex*, for now when you ſhall become old. This is like that of *Tibullus: Interea, dum Fata ſinunt, jungamus amores; Jam veniet tenebris mors adoperta caput. Jam ſubrepet iners ætas, nec amare decebit, Dicere nec cano blanditias capite.* In the mean time, while the Fates allow, let us give ourſelves to love; by and by death will come, covering our head with darkneſs. When feeble old age will ſteal upon us unawares, it will neither be proper to love, nor ſpeak of theſe pleaſures with a grey head.

7 *Campus Martius.* See Ode viii. of this Book.

8 *Areæ* ſignifies an open piece of ground without any building upon it, as a court-yard, or any void place, or the market-places where they uſed to meet and play.

ſant whiſpers of lovers[9] towards night[10] will be frequented
20 by you at the appointed hour.

Now when you are a young man, be preſent at the plays, in which both laughing is heard from the ſecret corner, the pleaſant betraying of the maid lurking, ſtanding hid, and the pledge taken either from her arms, or finger making ſmall reſiſtance, is given.

ANNOTATIONS.

9 *Lenes ſuſurri amantum*; *the pleaſant whiſpers of lovers. Quales editi ſolent ab amantibus, dum colloquuntur unà ſubmiſſâ voce, ne exaudiantur ab aliis*: In ſuch a low voice as is uſed to be ſpoke by lovers, when they whiſper together, that they may not be overheard by others.

10 *Sub noctem*, towards night; the ſame with *paulò ante noctem*, or *paulò poſt*; a little before or after night comes on.

The KEY.

HORACE, in the preceding Ode, having complained of the women of the town, as debauching the youth, writes this Ode, and ſays here: Do not put an ill meaning upon what I have complained of, as if I were againſt the innocent converſation of young perſons.

Jupiter, by the various ſeaſons of the year, has pointed out to us youth and old age. The winter, when the hills and woods are covered with ſnow, and the rivers frozen up, is an emblem of grey-headed old age. Then it is proper to keep within doors, to make uſe of fire to warm us without, and of good old wine to cheer up our ſpirits, and warm us within, againſt the rigour of the ſeaſon. When the ſpring comes, the earth, which before was deprived of the vegetable life ſhe gives to the plants and trees, now exerts her power; repreſenting to us, as the ſpring gradually advances, and ſummer comes on, our youth and the prime of our age.

If you take ſuch care of yourſelves as the ſeaſon directs, leave the reſt to the Gods, *permitte cætera Divis*, who, as they quiet the boiſterous winds, and relieve the woods burdened with ſnow, will alſo take care of you. *Quid futurum ſit cras, fuge quærere*: Shun making inquiry about future events; for fortune-tellers either promiſe you proſperity, or adverſity: if they promiſe you the former, they deceive you, and you, being diſappointed in your expectation, muſt be miſerable; if they tell you of calamities that will befal you, you are miſerable in the expectation of them, without any certainty that ſuch evil will come upon you. *Appone id lucro, quod ſors dabit tibi quemcunque dierum vitæ tuæ*; reckon that for gain which chance ſhall give you for each day of your life.

Horâ

Leneſque ſub noctem ſuſurri
Compoſitâ repetantur horâ.
Nunc & latentis proditor intimo
Gratus puellæ riſus ab angulo,
Pignuſque dereptum lacertis,
Aut digito malè pertinaci.

& lenes ſuſurri amantum *ſub noctem repetantur*, adeantur, à te *compoſitâ horâ*. *Nunc* cum junior es, interſis luſibus, in quibus *& riſus* auditur *ab intimo angulo*, *gratus proditor latentis puellæ*, *& pignus dereptum* aut *lacertis*, *aut digito malè pertinaci*, reluctante, datur.

The KEY.

Horâ compoſitâ, the appointed hour. Cuſtom, which is a law, has among us allotted each part of the day to different exerciſes proper for it, ſuitable to that ſtage of life we are in. *Dum es puer, nec ſperne tu dulces amores, neque choreas*; when you are a young man, neither deſpiſe your ſweet amours, nor balls; *donec moroſa canities abeſt tibi juveni virenti*, as long as peeviſh old age is at a diſtance from you, while you are in the prime of your age. In the morning apply yourſelf to ſtudy and learning; after breakfaſt go to the field of *Mars*, and perform your exerciſes there. Thither their parents went to ſee how they performed them. When the middle of the day came, the old and middle-aged reſorted to the *forum*, the market-place, or exchange, where they heard what news there was concerning the governors of the foreign provinces, what they were doing, if there was any rebellion to be quelled, or if all was quiet. When it drew towards the evening, they went to *Cæſar*'s gardens, or the banks of the river, and ſaw their children perform their exerciſe of ſwimming. When night came on, the boys and girls went to hide and ſeek; where the young woman, by her laughing, diſcovered where ſhe was; the young man, having by this found her out, would have either her bracelets from her arm, or a ring from her finger, ſhe made a modeſt reſiſtance, that he, to make her comply, might give her an innocent kiſs. All which, ſays *Horace*, I am not againſt.

What time this Ode was written is uncertain.

ODE

[1] ODE X.

To MERCURIUS.

Whom he praiſes for his eloquence, parentage, invention of the place and exerciſe of wreſtling, and of the harp; for his great dexterity in ſtealing, and from thoſe other offices which he diſcharges.

O Eloquent Mercurius [2], grandchild of Atlas [3] by his daughter Maïa, who artfully poliſhed the rude manners of the firſt men [4] by your eloquence, and method of decent exerciſe: I will praiſe you the meſſenger of great Jupiter [5] and of the other Gods, and the inventor of the crooked harp; alſo cunning in privately conveying off whatſoever you pleaſe by a jocoſe theft [6], deſigned to move laughter.

Whilſt Apollo [7] a good while ago terrified you a boy, a younger brother, with a threatening voice, if you would not reſtore the oxen driven from him cunningly by a wile, he obſerving himſelf deprived of his quiver, laughed, could not keep himſelf from laughing.

But,

ANNOTATIONS.

1 *Ode.* *Torrentius* ſays, that three MSS. have in place of *Ode*, *Hymnus Mercurio*, a hymn or ſong to *Mercurius*. But ſince it is in *lyric* verſe, and all ſuch poems of *Horace* are called by the general name of *Odes*, there is no need to alter it.

2 *Mercurius*, the ſon of *Jupiter* and *Maïa*; he was the God of merchandize, and therefore was ſometimes painted with a wand in his left hand, and a bag of money in his right. Alſo the God of eloquence, the meſſenger or tipſtaff of the Gods; pictured therefore with an herald's ſtaff in his hand, intwined with two ſnakes, with wings on his feet to ſhow his ſpeed, and a broad-brimmed beaver on his head with wings.

Moreover, he was the God of all gainful arts, and eſpecially of things found by chance; the inventor of the harp, and of the exerciſe of wreſtling: alſo the patron of thieves, himſelf having been an ingenious wag in that practice, and the guide of paſſengers in the way; for which reaſon he had ſtatues four-ſquare ſet up to him in the croſs-roads, for the direction of travellers. He is called here *Nepos Atlantis*, grandchild of *Atlas*; and in many of the poets *Atlantiades*, from his mother's father *Atlas*, and *Cyllenius* from *Cyllene*, a hill of *Arcadia*, the place of his birth.

3 *Atlas*, king of *Mauritania*, and brother to *Prometheus*; he was turned by *Perſeus* into a mountain, whoſe top was ſo high, that it reached to heaven, and is ſaid to bear heaven up. This change of *Atlas* was ſaid to be at the ſight of the *Gorgon*'s head. Becauſe *Atlas* was the firſt inventor of *aſtronomy*, he was ſaid to bear heaven on his ſhoulders. *Jupiter* got *Mercurius* upon *Maïa*, *Atlas*'s daughter.

4 *Feros cultus recentûm hominum*, the rude manners of the firſt men. Both their minds and bodies, in the firſt ages of the world, were unpoliſhed. *M. Tullius, de* Inventione *&* *de* Oratore, *ad Quinctum fratrem ſcribit: Nullam aliam vim, quàm ſermonem, et eloquentiam, aut diſperſos homines unum in locum congregare, atque à feri-*

&

ODE X.

Ad MERCURIUM.

Quem laudat à facundiâ, à parentibus, ab inventione palæſtræ & lyræ, à maximâ calliditate in furando, atque ab iis muneribus quibus fungitur.

MERCURI facunde, nepos Atlantis,
Qui feros cultus hominum recentûm
Voce formâſti catus, & decoræ
More palæſtræ:
Te canam magni Jovis & Deorum
Nuncium, curvæque lyræ parentem;
Callidum quicquid placuit jocoſo
Condere furto.
Te, boves olim niſi reddidiſſes
Per dolum amotas, puerum minaci
Voce dum terret, viduus pharetrâ
Riſit Apollo.

ORDO.

O *Facunde Mercuri, nepos Atlantis* ex Maïâ ejus filiâ, *qui catus re-formâſti feros cultus recentûm hominum voce*, eloquio tuo, *& more decoræ palæſtræ: canam te nuncium magni Jovis* & cæterorum *Deorum, & parentem curvæ lyræ*; necnon *callidum quicquid placuit* tibi *condere jocoſo furto*, comparato ad movendum riſum. *Dum Apollo olim terret te puerum*, fratrem juniorem, *minaci voce, niſi reddidiſſes boves* ipſi *amotas* callidè *per dolum*, ipſe advertens quod *viduus* eſt *pharetrâ*, *riſit*, non potuit cohibere riſum.

ANNOTATIONS.

& agreſti vitâ ad hunc humanum cultum, civilemque vivendi morem deducere; aut jam conſtitutis civitatibus, leges, judicia, jura deſcribere potuiſſe. Tully, concerning *Inventions* and *Oratory*, writes to his brother *Quinctus:* That no other force, but that of ſpeech and eloquence, was able to gather men, ſcattered over the earth, together in one place, and to bring them from a wild and unpoliſhed life, to that humane, manlike, and civil way of living; and that by founding of cities, giving laws, ſtatutes, and ordinances.

5 *Nuncium magni Jovis*, meſſenger of great *Jupiter*. So *Virgil*, *Æneid* iv. verſe 356.

Interpres Divûm Jove miſſus ab alto
—— celeres mandata per auras
Detulit.

The interpreter of the Gods, ſent from *Jupiter* on high, brought his commands through the liquid air.

6 *Necnon callidum quicquid placuit tibi condere jocoſo furto:* Alſo cunning in privately carrying off whatſoever you pleaſed by a jocoſe theft. *Benè jocoſo, ne quis forte rapinas referat ad Deum:* He does well to call it *jocoſe*, leſt any ſhould aſcribe theft to the Gods. There were two kinds of theft, that which was done by joke, to try the behaviour of thoſe who were deprived of them, how they would bear that loſs; and that which was done with an ill deſign, of making no reſtitution.

7 *Apollo*, ſee Ode vii.

8 *Divet*

But, what is of greater moment, the rich Priamus [8] alſo having left Troy, you being his guide, deceived the proud Atræans, Agamemnon [9] and Menelaüs [10] the ſons of Atreus, and the Theſſalian fires [11], the Grecian watch, and the camps that were an enemy to Troy.

You, acceptable both to the Gods above and thoſe below [12], place the pious ſouls of dead perſons in happy places of abode, in the Elyſian fields [13], and reſtrain the light ſpiritual multitude of ghoſts with your golden rod or tipſtaff [14], with two ſnakes twiſted about it.

ANNOTATIONS.

8 *Dives Priamus*, rich *Priamus*, the laſt king of *Troy*, when it was beſieged by the *Grecians*; he was the ſon of *Laomedon*, huſband to *Hecuba*, father of *Paris*, and ſlain by *Pyrrhus*, ſon of *Achilles*, at the deſtruction of *Troy*, after he had reigned 52 years. *Scaliger*, according to his uſual cuſtom, though without any good reaſon, quarrels with *Horace* here, for calling *Priamus dives*, rich: *An dives*, inquit, *ille qui miſerrimus, orbus liberis, regno ſpoliatus, quique adeo mœrens potiùs & inops?* Is he rich, ſays he, who is moſt miſerable, deprived of his children, robbed of his kingdom, and who was therefore ſorrowful rather than poor? without remembering what *Homer* ſays in his laſt *Iliad*, of the rich preſents that *Priamus* brought along with him, when he came out of *Troy*, to beg the body of *Hector* his ſon for burial. *Horace* calls them, *Infinita dona è thalamo, in curru exportata, ad Hectorem redimendum*; infinite, ineſtimable gifts or preſents from his bedchamber, carried in a waggon, to redeem *Hector*'s body. He particularizes them thus: *Duodecim lænas*, twelve lined gowns, or ſoldiers leaguer-cloaks; *totidem tapetas*, as many tapeſtries, or cloths wrought with pictures of divers colors; *totidemque pallia eximia*, and as many fine mantles, ſuch as the knights of the garter wear; *item & ſagula*, and alſo caſſocks, that are worn over the amour; *auri vero talenta decem*, ten talents of gold, which in our money is near 2000 pounds; *duos inſuper tripodas ardentes*, over and beſide two three-footed ſhining tables; *quatuor lebetes*, four kettles; *poculum denique conſpicuum, quod Thraces donârunt*, laſtly, a very fine cup, which the *Thracians* gave him. Will any man in his ſenſes, after reading of this, but *Joſeph Scaliger* himſelf, deny that *Horace* might very poſitively give the epithet of *rich* to *Priamus*?

9 *Agamemnon*, the ſon of *Atreus* by *Atrope*, and king of *Mycenæ* and *Argos*. He was choſen general by the *Greeks*, in the war againſt *Troy*; and being, after the taking of that city, forewarned by *Caſſandra*, the daughter of *Priamus*, of his death; yet he went home to his wife *Clytemneſtra*, who,

---

The KEY.

THERE is nothing moves the hearts of men more to gratitude, than the conſideration of their deliverance from thoſe great and imminent dangers, to which they were once expoſed. *Horace* looking back upon the battle of *Philippi*, the ſad cataſtrophe and fatal end of *Brutus* and *Caſſius*, and of many of his countrymen, who were in a few minutes ſent to the *Elyſian* fields, and of a great number of thoſe, who, although they came ſafe from the field, were nevertheleſs

Quin & Atridas, duce te, ſuperbos,
Ilio dives Priamus relicto,
Theſſaloſque ignes, & iniqua Trojæ
Caſtra fefellit.
Tu pias lætis animas reponis
Sedibus, virgâque levem coërces
Aureâ turbam, ſuperis Deorum
Gratus & imis.

Quin & dives Priamus relicto Ilio, te duce ejus, *fefellit ſuperbos Atridas*, Agamemnonem & Menelaüm filios Atrei, *& Theſſalos ignes*, vigilias Græcorum, *& iniqua caſtra Trojæ. Tu, gratus ſuperis & imis Deorum, reponis pias animas lætis ſedibus*, Elyſiis campis, *& coërces levem turbam* animarum *aureâ virgâ*, aureo caduceo.

ANNOTATIONS.

who, together with her paramour *Ægiſthus* ſon of *Thyeſtes*, ſlew him at a banquet: in revenge whereof, *Oreſtes*, *Agamemnon*'s ſon, ſlew both the adulterer *Ægiſthus* and his mother.

10 *Menelaüs*, the ſon of *Atreus* and *Æropé*, brother of *Agamemnon*, and king of *Lacedæmonia*, who (when *Paris* had ſtolen away his wife *Helena*) called together all the princes of *Greece* to take revenge on the *Trojans* for this fact, and to fetch her home again. Accordingly they met, and made up a fleet of a thouſand ſhips, liſting themſelves under the conduct of *Agamemnon*, as generaliſſimo and commander in chief; and vowing never to return home till they had ſacked *Troy*, which coſt them ten years' pains, and that to little purpoſe, till at length, more by deceit than valour, they won and ruined the city, as it is at large deſcribed by *Homer* and *Virgil*. To ſuch a miſerable end may the love of one lewd woman bring a whole kingdom!

11 *Theſſalian watch-fires*, kept by *Achilles*'s men; for he was king of *Theſſaly*. See Ode vi.

12 *Tu gratus ſuperis & imis Deorum*; you acceptable both to the Gods above and thoſe below. This is a Greciſm, for *ſuperis & imis Diis* according to the Latin ſyntax.

13 *Reponis pias animas lætis ſedibus, & coërces levem turbam*; you place the pious ſouls of dead perſons in happy manſions in the *Elyſian* fields, and reſtrain the thin multitude of ghoſts. Here, by the two verbs *reponere* and *coërcere*, *Horace* ſhews, that good ſouls go cheerfully to receive their reward, but the bad, againſt their wills, to their place of puniſhment.

14 *Aureâ virgâ*, golden rod or tipſtaff. With this he conducted the good to happineſs; but it was *ferrea virga*, an iron rod, with which he compelled the wicked men to *Pluto*'s dominions: he calls it, the terrible rod, Ode xxiv. *Non ſanguis redeat vanæ imagini, quam ſemel Mercurius horridâ virgâ compulerit nigro gregi:* Life cannot return to the corpſe, which is nothing but the vain image of a man, when once *Mercurius*, with his dreadful rod, hath driven them to the black multitude, that dwell in darkneſs.

The KEY.

nevertheleſs put to death by *Auguſtus*; that he, who was but a man of inferior rank, ſhould not only be pardoned, but alſo received into favour; he aſcribes alſo his good fortune to *Mercurius*, who inſpired him with that reaſon and eloquence, which made *Mæcenas* caſt an eye of pity and compaſſion upon him, and moved *Auguſtus* not only to pardon, but alſo to favour and eſteem him as an intimate friend.

The

The KEY.

The heathens, by the ſtrength of natural reaſon, believed that all the accidents of fortune, whether adverſe or proſperous, corrective or encouraging, that befel them, were ordered by the direction of the Gods.

Lylius Gyraldus had ſo great an eſteem for this beautiful Ode, that he ſaid it ought not only to be read, but got by heart.

Horace here praiſes *Mercurius* for his royal deſcent from *Maïa*, the daughter of *Atlas* king of *Mauritania*, *nepos Atlantis*; for his ſublime office, *nuncius magni Jovis*, the meſſenger of great *Jupiter*, and of the other Gods; for his eloquence and wiſdom, *qui catus formâſti feros cultus recentûm hominum*, who artfully refined the rude behaviour and manners of men, newly created, by his eloquence; *more decoræ palæſtræ*, by the comelineſs of his beautiful geſture, good mien or addreſs towards them; by his muſic and invention of the harp, *parentem curvæ lyræ*; from his good offices to thoſe in diſtreſs, who protected *Priamus*, led him through the *Grecian* army with his preſents to *Achilles*, to beg and obtain the body of *Hector* his ſon, to be carried into *Troy*, and honorably buried; and all this undiſcovered by *Agamemnon* and *Menelaüs*, the *Grecian* generals, or the guards that were upon the watch. *Homer* ſays, that *Mercurius* caſt them all into a deep ſleep. The ſame *Mercurius* that protected *Priamus*, ſays *Horace*, protected me, covered my head in the day of battle, and moved the hearts of thoſe whom I had offended to pity and pardon me.

As he began this Ode elegantly, ſo he ends it beautifully. *Tu, gratus ſuperis & imis Deorum, reponis pias animas lætis ſedibus, Elyſiis campis*;

The KEY.

campis; you, being acceptable both to the Gods above and below, place the pious ſouls in happy manſions; *& coërces levem turbam umbrarum aureâ virgâ*, and keep in the thin multitude of ghoſts with your golden rod. We ſee that *Horace* believed the immortality of the ſoul, and rewards and puniſhments after death; that *Mercurius* attended men from their birth to their grave; and after death to rewards or puniſhments, to the *Elyſian* fields, a place of happineſs, which he here appoſitely expreſſes by *lætis ſedibus*; or to *Pluto*'s dominions, *Hell*, to be puniſhed; and then, in place of a gold wand, *Mercurius* had an iron rod.

Our BLESSED LORD, in the parable, ſays, that the ſoul of *Lazarus* was carried by the angels to *Abraham*'s boſom, a place of happineſs; and that the ſoul of the rich *glutton* was carried to a place of puniſhment.

It has been the opinion of many in all ages, that we have a guardian angel that attends us from our birth to our death; and after conducting our ſouls to that ſtate which GOD has appointed us, he, the angel, never leaves us till our particular judgment is over.

As *Horace*'s deſign here is to expreſs his own gratitude to *Mercurius*, for his care and conſtant protection of him; ſo he alſo encourages others to virtue, ſince they have ſuch an attendant to aid and aſſiſt them; and by this alſo puts a reſtraint upon them from all manner of, even the moſt ſecret, ſin; becauſe both *Jupiter* and *Mercurius* are always looking upon us.

At what time this Ode was written, is uncertain.

ODE

ODE XI.

To LEUCONOË [1].

He exhorts *Leuconoë*, laying aſide the care of future things, to indulge herſelf in pleaſure, by an argument drawn from the ſhortneſs and ſwiftneſs of life.

O Leuconoë, do not deſire to know (for it is unlawful) what term of life [2] the Gods have allotted to me, what to you: nor try the Babylonian numbers [3] to know your fortune, as it will be better to endure [4] any thing with a patient mind, whatever ſhall befal us; whether Jupiter hath granted you ſeveral years to come, or has given you this only for the laſt, which now weakens the Tuſcan ſea by the oppoſite pumice-ſtones, piers or moles, to break the violence of the water.

Do you, that you may be wiſe, pour out wine, and cut off long hope of life by a ſhort time; while we ſpeak, envious time flieth away: make uſe of the preſent time [5], depending as little as you can on the next day, the time to come.

ANNOTATIONS.

1 *Leuconoë.* *Torrentius* ſays, that three of his MSS. had this inſcription: *Ad Leuconoën meretricem, per mathematicos inquirentem:* To *Leuconoë*, a woman of the town, who was very inquiſitive in knowing her fortune from the aſtrologers. *Nec otioſè Leuconoën vocat mulierculam Genethliacorum vanitati fidem adhibentem:* Nor does he improperly call *Leuconoë*, a woman too credulous in believing fortune-tellers; for λεύκας φρένας ἔχειν, hoc eſt, *alba habere præcordia, eos dicebant Græci, qui leviter tantùm ſaperent*; to *have white hearts*, was an expreſſion among the *Grecians*, to denote thoſe who were half-witted or crazy.

2 *Term of life.* By caſting nativities, as our fortune-tellers do, to which ſort of people *Leuconoë* was too much addicted.

3 *Nec tentâris Babylonios numeros*, not try the *Babylonian* numbers, *Babylonium genus prædicendi*, the *Babylonian* way of caſting nativities, or telling fortunes. *Cicero, in libris de* Divinatione, *cujus initio libri primi hæc ſunt verba: Chaldæi non ex artis, ſed ex gentis vocabulo nominati, diuturnâ obſervatione ſiderum ſcientiam putant effeciſſe, ut prædici poſſit quid cuique eventurum, & quo quiſque fato natus eſſet.* *Cicero*, in his books of *Divination*, whoſe words in the beginning of the firſt book are theſe: The *Chaldeans* are named not from their art, but that of their country, by a long obſervation of the ſtars they think they have acquired ſo great knowledge, that they can foretel what will befal any one, with what fate or deſtiny every one was born.

Hinc

The KEY.

THAT univerſal peace, which was over all the conquered world in *Auguſtus*'s reign, brought the *Chaldeans* and other eaſtern nations to *Rome*; who being the beſt *aſtronomers* in the world, caſt people's

ODE XI.

Ad LEUCONOËN.

Hortatur Leuconoën, *omissâ curâ futurorum, indulgere se voluptati, argumento deducto à brevitate & celeritate vitæ.*

TU ne quæsieris (scire nefas) quem mihi, quem tibi
Finem Dî dederint, Leuconoë: nec Babylonios
Tentâris numeros, ut melius, quicquid erit, pati;
Seu plures hyemes, seu tribuit Jupiter ultimam,
Quæ nunc oppositis debilitat pumicibus mare
Tyrrhenum. Sapias, vina liques, & spatio brevi
Spem longam reseces: dum loquimur, fugerit invida
Ætas: carpe diem, quàm minimùm credula postero.

ORDO.

O *Leuconoë, tu ne quæsieris scire* (quippe *nefas* est) *quem finem* vitæ *Dii dederint mihi, quem tibi: nec tentâris Babylonios numeros* ad cognoscendum tuum horoscopum, *ut melius* fuerit *pati* æquo animo, *quicquid erit*, evenerit; *seu Jupiter tribuit* tibi *plures hyemes, seu* concessit tibi tantùm hanc *ultimam, quæ nunc debilitat*, coarctat, *Tyrrhenum mare oppositis pumicibus*, insanis obstructionibus ac molibus. Tu, ut *sapias, liques vina, & reseces longam spem* temporis vitæ *brevi spatio: dum loquimur, invida ætas effugerit: carpe diem*, utere præsenti tempore, *quàm minimùm credulæ postero* diei, futuro tempori.

ANNOTATIONS.

Hinc ergo & Principum edicta passim ab auctoribus commemorata de Chaldæis & Mathematicis Urbe & Italiâ pellendis: Hence also both the edicts of the Princes, mentioned in several places by the *historians*, concerning the *Chaldeans* and *Mathematicians* being banished *Rome* and *Italy*. Concerning whom *Tacitus*, in his first book of history, has a very apposite passage, where he calls them, *Genus hominum potentibus infidum, sperantibus fallax, quod in civitate nostrâ & vetabitur semper, & retinebitur:* A sort of men deceitful, disloyal to the great men, deceiving those that put their trust in them, which will be always banished our city, and nevertheless will be permitted to live in it.

4 *Ut melius, quicquid erit, pati.* The infinitive *pati* for the imperative *patere* is a Grecism. *Muretus* has it by way of interrogation; *Ut melius quicquid erit pati?* id est, *quàm melius est pati quicquid evenerit, quàm futura præscire velle?* How much better is it to suffer whatever may happen, than to be desirous to know future events?

5 *Carpe diem*, make use of the present time. This is a metaphor taken from the pulling of fruit, or teasing of wool, which cannot be done all at one time, but by degrees, and that when the season and time of doing it exists. So men ought to enjoy and make use of the present time, *quàm minimùm creduli postero, quàm maximè diffidentes diei seu tempori futuro*; very much distrusting, or putting no stress or reliance upon the following day, or the time to come.

The KEY.

people's nativities, and pretended to tell fortunes. The young women, who, in all ages and places of the world to this present time, shew a greater desire for these things than the other sex, came flocking in great numbers to them. The *astronomers*, on the other hand, that the ladies might reward them liberally, and part with

The KEY.

their money freely, promiſed them by their calculations, loving, good, and rich huſbands, children that ſhould be an ornament to their parents, and honor to their country. The women, when time diſcovered that they were impoſed upon, and that they were diſappointed of theſe great expectations, turned crazy and mad. So that the *emperor* and *ſenate* were obliged to baniſh thoſe *aſtronomers* out of *Rome* and *Italy*. But they, like the *Jews* in *Portugal* and *Old Spain*, after ſome time, came back in diſguiſe, and ventured their necks and lives for the love of money. *Horace*, to put an end to this growing evil, writ this ODE addreſſed to *Leuconoë*, which in *Greek* (as I have ſhewn in the notes) ſignifies *alba præcordia*, white heart, or white liver, a name which the *Grecians* gave to any one they thought half-witted or crazy. This expreſſion is too much uſed in *London*, and ſeveral other places in *South-Britain*; for one may frequently hear the common people call one another *white-livered dog*.

Horace begins this ODE very beautifully; O *Leuconoë*, *tu ne quæſieris ſcire* (quippe eſt *nefas*) *quem finem* vitæ *Dii dederint mihi, quem tibi:* O *Leuconoë*, do not deſire to know (becauſe it is unlawful) what term of life the Gods have allotted to me, what to you; *nec tentâris Babylonios numeros* ad cognoſcendum tuum horoſcopum; nor try the *Babylonian* numbers to know your fortune; *ut melius* fuerit *pati* æquo animo *quicquid erit*; as it will be better to ſuffer with a patient mind whatever ſhall befal us; *ſeu Jupiter tribuit* tibi *plures hyemes, ſeu* conceſſit tibi tantùm hanc *ultimam*; whether *Jupiter* hath granted you more years, or has given this only for the laſt; *quæ nunc debilitat Tyrrhenum mare oppoſitis pumicibus*, inſanis obſtructionibus & molibus; which now ſtraitens the *Tuſcan* ſea, by the oppoſite moles made of pumice-ſtones, to break the force of the waters.

And then he ends as beautifully; Tu, ut *ſapias, liques vina, & reſeces longam ſpem* temporis vitæ *brevi ſpatio*; you, that you may be wiſe, pour out wine, and cut off long hope of life by the conſideration of the ſhortneſs of the time that perhaps *you and* I have to live. This is the very ſame advice that he, ODE vii. gave to *Plancus* in his melancholy: *Sic tu, O ſapiens Plance, memento finire triſtitiam, & labores vitæ molli mero*; ſo you, O wiſe *Plancus*, remember to put a ſtop to your melancholy thoughts, and troubles of life, by cheering wine. The beſt remedy for thoſe whoſe diſeaſes are more in their minds than their bodies, is pleaſant company and a moderate uſe of wine. *Dum loquimur, invida ætas effugerit*; while we ſpeak, envious time, which ſerves all men, and ſtays upon none, will fly away. *Juvenal*, Sat. ix. moſt elegantly ſets before our eyes this ſwiftneſs of our time, where *Nævolus* ſays to *Juvenal:*

——feſtinat enim decurrere velox
Floſculus, anguſtæ miſeræque breviſſima vitæ
Portio; dum bibimus, dum ſerta, unguenta, puellas
Poſcimus, obrepit non intellecta ſenectus.

Eng-

The KEY.

Engliſhed by Mr. DRYDEN *thus:*

My full-blown youth already fades apace,
(Of our ſhort being 'tis the ſhorteſt ſpace!)
While melting pleaſures in our arms are found,
While lovers ſmile, and while the bowl goes round,
While in ſurpriſing joys intranc'd we lie,
Old age creeps on us ere we think it nigh.

Perſius imitates *Horace* here, when he ſays, *Satire* v. *Vive memor lethi, hoc quod loquor inde eſt*; live mindful of death, time ſwiftly paſſes away, that very moment in which I ſpeak this to you, takes up ſome part of it, and when it is once paſſed, it cannot be recalled. And St. *Jerome*, in his Epiſtle to *Heliodorus* upon the death of *Nepotianus*, ſays: *Quotidie morimur, quotidie commutamur, & tamen nos eſſe æternos credimus. Hoc ipſum quod dicto, quod ſcribitur, quod relego, quod emendo; de vitâ meâ tollitur. Quot puncta notarum, tot meorum damna ſunt temporum:* We daily die, we change every day, and yet we think we are eternal. That very thing which I dictate, what is written, what I read over again and amend, ſo much is taken from the time I had to live. As many periods of ſentences, which I point and finiſh, ſo many do I loſe of the time I have lived. And then *Horace* ends *carpe diem, utere tempore præſenti*; make uſe of the preſent time; *quàm minimùm credula poſtero*, futuro tempori; truſting as little as you can to the future.

Sir *Thomas Hawkins* tranſlated this ODE into *Engliſh* verſe ſixty years before Mr. *Creech*, ſomewhat nearer the ſenſe of *Horace*, yet they have both done it to admiration. I will therefore compliment my young readers with both.

Sir THOMAS HAWKINS.

STrive not, *Leuconoë*, to know what end
The Gods above to thee or me will ſend:
Nor with aſtrologers conſult at all,
That thou may'ſt better know what can befal.
Whether thou liv'ſt more winters, or thy laſt
Be this, which *Tyrrhene* waves 'gainſt rock do caſt;
Be wiſe, drink free, and in ſo ſhort a ſpace,
Do not protracted hopes of life embrace.
Whilſt we are talking, envious time doth ſlide:
This day's thine own, the next may be deny'd.

Mr. CREECH.

AH do not ſtrive too much to know,
My dear *Leuconoë*,
What the kind Gods deſign to do
With me and thee.
Ah, do not you conſult the ſtars,
Contented bear thy doom,
Rather than thus increaſe thy fears,
For what will come.
Whether they'll give one winter more,
Or elſe make this thy laſt;
Which breaks the waves on *Tyrrhene* ſhore
With many a blaſt.
Be wiſe, and drink; cut off long cares
From thy contracted ſpan,
Nor ſtretch extenſive hopes and fears
Beyond a man.
E'en whilſt we ſpeak, the envious time
Doth make ſwift haſte away;
Then ſeize the preſent, uſe thy prime,
Nor truſt another day.

Mr. *Broome*, Mr. *Rider*, and *Barton Holyday* have tranſlated it, but, in my weak judgment, not ſo well as thoſe I have given above. What time this Ode was written is uncertain.

ODE XII.

To AUGUSTUS.

Having praiſed the Gods, heroes, and ſome famous men, at length he deſcendeth to the divine praiſes of AUGUSTUS.

O Clio [1], what man, what hero, what God will you make choice of, to praiſe upon the harp or ſhrill pipe? Whoſe name ſhall the wanton repreſentation of the voice, echo, reſound back, either in the ſhadowy confines of Helicon [2], or upon Pindus [3], or in the cold Hæmus [4]? whence the woods without rank or order followed Orpheus [5] ſinging and playing on the harp, ſtopping by his maternal art [6], received from his mother Calliope, the rapid courſes of rivers, and ſwift winds, and dexterouſly knowing how to draw after him [7] by his harmonious ſtrings, the ſound of the harp, the oak-trees liſtening [8], as if they had ears.

What ſhall I ſing firſt, where ſhall I more fitly begin, than at the accuſtomed praiſes of Jupiter, that great parent of all things; who rules the affairs of men and Gods, who governs ſea and land, and the whole univerſal world in the different ſeaſons of the year [9]? As to whom nothing ariſes greater than himſelf; nor is any thing equal, or near ſo powerful, which can ſupply his place in heaven:

Nevertheleſs

ANNOTATIONS.

1 *Clio, à κλέος, gloria.* *Horace* in this Ode addreſſeth himſelf to *Clio* the firſt of the nine Muſes, whence *Ovid* calls the reſt *ſorores Cliûs*, the ſiſters of *Clio*. Ar. Aman. i. 27. She was the miſtreſs of hiſtory, and the patroneſs of heroic poets. See *Heſiod*, Θεογ. 77.

2 *Helicon*, a hill of *Bœotia* near *Thebes*, now called *Zagaya*, conſecrated to *Apollo* and the Muſes.

3 *Pindus*, a mountain of *Arcadia*, running with a long ridge into *Theſſaly* and *Macedonia*, ſacred alſo to the nine Muſes.

4 *Hæmus*, the greateſt mountain of *Thrace*, dividing it from the lower *Myſia*; it hath divers names by the inhabitants through which it paſſes; by the *Turks* it is called *Balkan*; by the *Sclavonians*, *Cumoniza*; and by the *Italians*, *Catena del Mondo*, and *Monte Argentaro*. Baudr.

5 *Orpheus*, a *Thracian*, the ſon of *Oegrus*, or, as others, of *Apollo* and *Calliope*, a moſt ancient, learned, and excellent poet. He was one in the *Argonautic* expedition, whereof he wrote the hiſtory; which, together with his hymns, &c. is ſtill extant, but whether genuine, is much doubted. They are, without doubt, of great antiquity, but ſeem to be writ by ſeveral perſons, and at different times. The poets feign, that the woods and hills followed him, as being charmed by his harp, and that rivers ſtopped their courſe, that they might hear his muſic; the meaning whereof is, that by his wiſdom and eloquence he reduced the barbarous people to civility, as *Horace* ſays

ODE XII.

Ad AUGUSTUM.

Collaudatis Diis, heroibus, clariſque viris aliquot, tandem ad divinas laudes AUGUSTI *deſcendit.*

QUEM virum, aut heroa, lyrâ vel acri
Tibiâ ſumes * celebrare, Clio?
Quem Deum? Cujus recinet jocoſa
Nomen imago,
Aut in umbroſis Heliconis oris,
Aut ſuper Pindo, gelidove in Hæmo?
Unde vocalem temerè inſecutæ
Orphea ſylvæ,
Arte maternâ rapidos morantem
Fluminum lapſus, celereſque ventos,
Blandum & auritas fidibus canoris
Ducere quercus.
Quid priùs dicam ſolitis parentis
Laudibus; qui res hominum ac Deorum,
Qui mare et terras, variiſque mundum
Temperat horis?
Unde nil majus generatur ipſo;
Nec viget quicquam ſimile, aut ſecundum:

ORDO.

O *Clio, quem virum, aut heroa, quem Deum ſumes*, eliges, *celebrare lyrâ vel acri tibiâ? Cujus nomen jocoſa imago* vocis, echo, *recinet, aut in oris umbroſis Heliconis, aut ſuper Pindo, aut in Hæmo gelido? unde ſylvæ temerè*, nullo ſervato ordine, *inſecutæ* ſunt *Orphea vocalem*, lyrâ & voce canentem, *morantem arte maternâ*, à matre Calliope acceptâ, *lapſus*, curſus, *fluminum rapidos, & ventos celeres, & blandum*, blandè ſcientem, *ducere*, ad ſe trahere, *fidibus canoris*, lyræ ſono, *quercus auritas*, quaſi haberent aures. *Quid dicam priùs*, unde incipiam convenientiùs, quàm à *ſolitis laudibus* magni illius rerum omnium *parentis*, Jovis; *qui temperat*, moderatur, *res hominum ac Deorum, qui mare & terras, & mundum* univerſum *variis horis*, per diverſas annorum tempeſtates? *Unde*, quare, *nihil generatur*, gignitur, *majus* ſe-*ipſo*; *nec quicquam viget ſimile* ipſi, *aut ſecundum*, quod ejus vicem ſupplere poſſit in cœlo:

* Sumis, *Bentleius.*

ANNOTATIONS.

ſays in his Art of Poetry, v. 391. Several others of this name may be found in *Suidas*; but *Cicero*, out of *Ariſtotle*, ſaith there was never ſuch a man as *Orpheus*, and that the *Orphicum carmen* was made by a *Pythagorean*, one *Cecrops*. *Nat. Deor.* i. 38. The ſad ſtory of his wife *Eurydice*'s death, and his deſcent into hell, ſee pleaſantly ſung by the divine *Maro*, in the latter part of the laſt *Georgic*.

6 *Maternal art*, that is, the art of muſic, of ſinging with his voice, and playing upon the harp, as inſtructed by *Calliope* his mother, one of the nine Muſes.

7 *Dexterouſly or ſweetly knowing how to draw after him. Blandum ducere* is a Greciſm for *blandè, tam blandè canentem, ut duceret arbores*, ſo ſweetly ſinging, that he drew the trees after him.

8 *Liſtening oaks.* This epithet given to trees, ſays *Dacier*, has a great beauty in it, giving them the ſenſe of hearing, and ears, as the holy Scripture gives to the earth, mountains, ſea, and heavens. *Cruquius* calls this *audax metaphora*, a bold metaphor.

9 *In the different ſeaſons of the year. Horæ*, among the *Greeks* and *Latins*, are taken not only for the 24 parts, which make the day, but alſo for all ſorts of time, and particularly for the four ſeaſons of the year.

Nevertheleſs Pallas [10] hath obtained the honors next to him, Jupiter. Neither will I be ſilent in the praiſes of thee, O Bacchus [11], bold in battles; nor in thine, O virgin Diana [12], an enemy to the wild beaſts; nor in thine, O Apollo [13], to be feared for your unerring arrow, ſure to hit the mark. I will alſo praiſe Hercules [14], and the ſons of Leda [15], Caſtor [16] and Pollux; the firſt famous for excelling in horſe-courſes, the other famous for his actions on foot: whoſe white or lucky ſtar as ſoon as it ſhineth again to the mariners, the troubled waves, being ſtormy before, flow from the rocks; the winds fall, are quiet, and the clouds fly away; and the waves before threatening, being boiſterous, become calm and ſmooth (for ſo theſe Gods will have it.)

I am at a ſtand whether I ought to make mention immediately after theſe heroes of the achievements of Romulus [17], or the quiet reign of Numa Pompilius, or the lofty royal dignity of Tarquinius Priſcus [18], or the famous death of Cato [19].

But

ANNOTATIONS.

10 *Pallas*, ſee Ode vii.

11 *Bacchus*, the ſon of *Jupiter* by *Semele*, whence *Ovid* called him *Semeleïa proles*, Met. v. 329. He was taken out of his mother, and ſewed into *Jupiter*'s thigh, till ripe for birth, Met. iii. 310. He was firſt ſecretly nurſed by his aunt *Ino*, afterwards delivered to be ſuckled by the Nymphs, *id. ibid.* He and *Apollo* were, by the *Romans* at leaſt, generally drawn as young, *Tib.* i. iv. 37. but that the *Greeks* drew him under each ſtage of life, ſee *Macrob. Saturnal.* i. 18. ſuiting him to the four ſeaſons of the year. In the coins of the *Thebans*, *Naxians*, and *Thaſians*, he appeareth as an old man, under which form they call him not *Dionyſius*, but *Zagreus*. He was not only the inventor of wine, but of other liquors, *Diodor. Sicul.* The poets metonymically put him for wine, *Tib.* i. vii. 41. He alſo firſt uſed a diadem, and in *India* firſt triumphed in a chaiſot drawn by tigers, Ode iii. B. iii. v. 14. with elephants, *Pliny* viii. 2. He alſo firſt taught to buy and ſell, *Pliny* vii. 56. Several *Bacchus*'s there were; *Tully* reckoneth five beſides this, *Nat. Deor.* iii. 23. According to Mr. *Tallent*, he lived in the year of the world 2600, contemporary with *Barak* and *Deborah*.

12 *Diana*, the daughter of *Jupiter* by *Latona*, born at the ſame birth with *Apollo*: ſhe, out of love to Chaſtity, avoided all company with men, and retired into the woods, and there exerciſed herſelf with the nymphs her companions, in hunting of wild beaſts, carrying about with her a bow and quiver. Many temples were dedicated to her, of which that at *Epheſus* was the moſt renowned. She was called in heaven by the name of *Phœbe*, on earth *Diana*, and in the parts under the earth *Hecate*. See *Ovid.* Met. iii. 185. *Virgil*, *Æn.* i. 503. She lived in the year of the world 2600. Mr. *Tallent*; who, although he does not ſet her down, has her brother *Apollo* at that time.

13 *Apollo*. See Ode vii.

14 *Hercules*, from Ἡρώων κλέος, *gloria heroũm*, the glory of heroes. *Hercules*, the ſon of *Jupiter* and *Alcmena*, wife to *Amphitryo*, a *Theban* nobleman of great antiquity, as appeareth from the ſtory of *Laomedon*. But the *Egyptians* laid claim to the birth of the firſt *Hercules*, and ſaid that all other *Hercules*'s were ſo called from their likeneſs in virtue and magnanimity, *Tac. An.* ii. 60. *Tully* reckoneth ſix of this name, *N. D.* iii. 15. *Diodorus* only three. *Varro* maketh forty-four, but probably a great many of his were ſymbolical, phyſical, or hiſtorical. No doubt there were almoſt as many as they reckon labors, and the great actions of all the ſucceeding were attributed to the moſt ancient of them. The *Hercules* meant here was the grandſon of *Alcæus*, a *Greek* lyric poet, who lived in the 44th Olympiad, about the year of the world 3126. *Tallent.*

15 *Leda*. See Ode iii.

16 *Caſtor*,

Proximos illi tamen occupavit
Pallas honores.
Prœliis audax neque te silebo,
Liber, & sævis inimica virgo
Belluis; nec te, metuende certâ,
Phœbe, sagittâ.
Dicam & Alciden, puerosque Ledæ;
Hunc equis, illum superare pugnis
Nobilem: quorum simul alba nautis
Stella refulsit,
Defluit saxis agitatus humor;
Concidunt venti, fugiuntque nubes;
Et minax (quòd sic voluere) ponto
Unda recumbit.
Romulum post hos priùs, an quietum
Pompilî regnum memorem, an superbos
Tarquini fasces, dubito, an Catonis
Nobile lethum.

tamen Pallas occupavit, invasit, *honores proximos illi*, secundum Jovem. *Neque* ego *te silebo*, tuas laudes tacebo, O *Liber*, *audax prœliis*, & te, O Diana, *virgo inimica sævis belluis*; *nec te*, O *Phœbe*, *metuende sagittâ certâ*, certò scopum attingente. *Dicam & Alciden*, Herculem, *puerosque Ledæ*, Castorem & Pollucem; *hunc nobilem superare*, superando, *equis*, equorum cursu, *illum pugnis* nobilem palæstrâ: *quorum simul* ut *stella alba*, fausta, *refulsit nautis*, *humor agitatus*, aquâ priùs agitata, *fluit de saxis*, rupibus; *venti concidunt*, quiescunt, *nubesque fugiunt*; & *unda* priùs *minax*, æstuosa, *recumbit*, requiescit, in *ponto*, mari (*quòd sic* Dii illi *voluere.*) *Dubito an memorem*, memorare debeam, *priùs*, statim, *post hos* heroas. *Romulum*, Romuli facta, *an regnum quietum* Numæ *Pompilii*, *an superbos fasces*, regiam dignitatem, *Tarquinii* Prisci, *an lethum nobile* Catonis.

ANNOTATIONS.

16 *Castor*, the son of *Tyndarus* king of *Laconia*, and of *Leda* the daughter of *Thestius*. *Jupiter*, being enamoured with *Leda*, transformed himself into a swan, and in that shape enjoyed her: she brought forth two eggs, in one of which were included *Pollux* and *Helena*, begotten by *Jupiter*; in the other *Castor* and *Clytemnestra*, begotten by *Tyndarus*. *Castor* and *Pollux*, when of age, freed the seas from pirates, and were therefore worshipped as Gods of the seas. *Castor* dying, as being the son of *Tyndarus*, his brother *Pollux*, who was immortal, desired of *Jupiter*, that his brother might become immortal as well as himself; which being granted, the two brothers were feigned to live and die by turns. The ground of the story is, that of the *Gemini* or Twin-stars, into which these two brothers are fabled to have been turned, when the one riseth, the other goeth down.

17 *Romulus*, *à* Ῥῶμος, *valens*, strong. The father of *Aventinus* king of the *Aborigines*, by some called *Aremulus*; also the supposed son of *Mars*, by *Ilia* the niece of *Numitor*, and the twin-brother of *Remus*. He built *Rome*, settled there the commonwealth, made good laws, and reigned 37 years, about the year 3198, near to the time of *Jotham* king of *Judah*. *Tallent.*

18 *Tarquinius Priscus*, the fifth king of *Rome*, the son of *Demeratus* a *Corinthian*, but born at *Tarquinium* in *Etruria*, and called *Lucumo*, till, by the persuasion of his wife *Tanaquil*, an ambitious woman, and skilful in augury, and other kinds of divination, to which the *Etrurians* were very much addicted, he came to *Rome*, where, by his money and good address, he grew popular, and so insinuated himself into the favour of *Ancus Marcius*, that when he died he left him guardian to his children, whom he defrauded, usurping the kingdom. And, to confirm himself in the government, he added 100 senators to those formerly constituted by *Romulus*, judging that would strengthen his party. He gained many victories over the *Latins* and *Sabines*. At length, after a reign of 38 years, he was surprised and slain by the contrivance of the sons of *Ancus*. *Livy*, B. i. He lived about the year of the world 3338. *Tall.*

19 *Cato*, the surname of several *Romans*, whereof the following are the most considerable. One called *Cato Censorius*, for his gravity and strictness in the censorship. He was fourscore times accused, and always acquitted with honor. He was an excellent orator, commander, and politician; well skilled in the civil law, wrote a book of husbandry in pure *Latin*, still extant,

But being grateful I will in a lofty ſtrain ſpeak of Regulus[20], and the Scauri[21], and Æmilius Paulus[22] prodigal of his great ſoul, his own life, when the Carthaginian conquered at the battle of Cannæ, and Fabricius[23]. Hard poverty, and a ſmall eſtate of his anceſtors with a mean houſe, produced and brought up this man, and Camillus[24], and Curius[25] with his hair uncombed uſeful in the military art, an excellent warrior. The fame of Marcus Claudius Marcellus[26] grew in an obſcure age, by degrees, as a tree: this ſtar of the Julian family ſhines among all the princes of the Roman youth, as the moon ſhines among the leſſer ſtars.

O Jupiter deſcended from Saturn, who art the father and preſerver of mankind, the keeping of the late great Cæſar is committed to you by the Fates: you will reign in heaven, Cæſar being your ſecond, ſupplying your place upon earth. He, whether he carries in a juſt triumph the conquered Parthians heretofore threatening the country of Latium, Italy, or the Seræ and Indians dwelling in the eaſtern quarter of the earth; inferior to you alone ſhall govern by juſt laws the whole earth: you, in the mean time ſecure, will ſhake heaven with your weighty chariot; you will ſend your lightnings an enemy to immodeſt groves.

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and learnt *Greek* when he was an old man. The other was the great grandchild to the former, called *Uticenſis*, becauſe he ſlew himſelf at *Utica*, after *Cæſar* had conquered *Pompey*. He was likewiſe a very ſtrict moraliſt, and reformed many abuſes, which were crept into the adminiſtration of the commonwealth. He took part with *Pompey* againſt *Cæſar*, and after the battle of *Pharſalia*, in which *Pompey* was utterly defeated, fled to *Utica*, then belonging to king *Jubæ*, where, unable to bear his great misfortunes, and prompted by *Plato*'s treatiſe on the immortality of the ſoul, he ſlew himſelf in the 48th year of his age. The text ſhews us, that it is the laſt *Cato* here meant.

20 *Regulus.* *Marcus Attilius Regulus*, a conſul of *Rome*, in the firſt *Punic* war, in the year of the city 420. a great example of ſtrict honor in obſerving his engagements with enemies. For when, after ſeveral great victories obtained, he was entrapped by an ambuſcade, and brought into the power of the enemy, he was ſent to *Rome* upon his parole of honor, to treat about the exchange of captives, where, inſtead of perſuading, he diſſuaded the ſenate from ſuch an exchange, but for his honor's ſake returned, and was cruelly treated by the enemy, who moſt barbarouſly murdered him, cutting off his eye-brows, and putting him into a hogſhead, ſtuck faſt with nails. *Val. Max.* i. 14.

21 *Scauri*, a family illuſtrious in conſular dignity, famous for their well governing the commonwealth.

22 *Æmilius Paulus*, who declining no kind of danger for the good of the ſtate, with his colleague *Terentius Varro*, was defeated at the battle of *Cannæ* by *Hannibal*, which was occaſioned by the imprudence of his fellow-conſul, who would not follow his direction, by which *Hannibal* might have been routed.

23 *Fabricius*, the name of a *Roman* family, of which this *Caius Fabricius Luſcinus* was a conſul, who conquered *Pyrrhus*, king of *Epirus*, the beſt ſoldier of his time. *Cicero, Offic.* iii. 4. *ait, Hic, etſi tam pauper, ut ex publico filiæ ejus locarentur, à Pyrrho, quartâ parte regni oblatâ, corrumpi non potuit, ut ſecum eſſet; ſolicitantique regi ſic reſpondit, Hoc tibi, rex, non expedit; nam ſi Epirotis ambos nôrint, à me regi, quàm abs te, mallent*: *Cicero*, in his *Offic.* Book iii. v. 4. ſays, This man, although he was ſo poor, that his daughters' portions were paid out of the public treaſury, could not be bribed by *Pyrrhus*, who offered him the fourth part of his kingdom to be of his ſide; he anſwered the king ſo ſoliciting him,

Regulum, & Scauros, animæque magnæ
Prodigum Paulum, ſuperante Pœno,
Gratus inſigni referam camenâ,
Fabriciumque.
Hunc, & incomptis Curium capillis
Utilem bello tulit, & Camillum
Sæva paupertas, & avitus apto
Cum lare fundus.
Creſcit, occulto velut arbor ævo,
Fama Marcelli: micat inter omnes
Julium ſidus, velut inter ignes
Luna minores.
Gentis humanæ pater atque cuſtos,
Orte Saturno, tibi cura magni
Cæſaris fatis data: tu ſecundo
Cæſare regnes.
Ille ſeu Parthos Latio imminentes
Egerit juſto domitos triumpho,
Sive ſubjectos orientis oræ
Seras & Indos;
Te minor latum reget æquus orbem:
Tu gravi curru quaties Olympum;
Tu parum caſtis inimica mittes
Fulmina lucis.

Ego *gratus referam inſignî camenâ*, ſublimiori ſtylo, *Regulum, & Scauros, & Paulum* Æmilium *prodigum magnæ animæ*, vitæ ſuæ, *Pœno ſuperante* in Cannenſi clade, & *Fabricium*. *Paupertas ſæva*, dura, & *fundus avitus*, exile avorum patrimonium, *cum lare apto*, anguſtâ domo, *tulit*, produxit, *hunc & Camillum, & Curium capillis incomptis utilem bello*, fortem bellatorem. *Fama* M. Claudii *Marcelli creſcit occulto ævo*, ſenſim, *velut arbor: ſidus Julium*, Juliæ familiæ, *micat inter omnes* juventutis Romanæ principes, *velut luna* micat *inter ignes*, ſtellas, *minores*. O Jupiter *orte*, nate, ex *Saturno*, tu qui es *pater atque cuſtos gentis humanæ, cura*, cuſtodia, *magni* illius quondam *Cæſaris tibi data*, commiſſa eſt, à *fatis; tu regnes*, regnabis in cœlo, *ſecundo Cæſare*, vices tuas in terris gerente. *Sive ille egerit Parthos domitos juſto triumpho* priùs *imminentes Latio*, Italiæ, *ſive Seras & Indos ſubjectos oræ orientis*; *te minor*, te uno inferior, *reget æquus*, æquis legibus, *latum orbem* terrarum: *tu*, interea ſecurus, *quaties*, commovebis, *Olympum*, cœlum, *gravi curru* tuo; *tu* im-*mittes* tua *fulmina inimica lucis parum caſtis*, in lucos parum pudicos.

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him, O king, this is not for your intereſt; for if the *Epirotians* your ſubjects knew us both, they would chooſe rather to be governed by me than by you.

24 *Camillus*, a noble *Roman*; he, though baniſhed from *Rome*, out of love to the welfare of his diſtreſſed country, ſaved *Rome* from its final ruin by the *Gauls*. The *Romans*, by way of acknowledgment for his ſignal ſervices, erected him an equeſtrian ſtatue in their market-place, which was an honor never done to any *Roman* citizen before. See *Virgil Æn.* vi. 825. *Luc.* vii. 558. *Sil.* vii. 359. and *Plutarch.*

25 *Curius*, a nobleman of *Rome*, ſurnamed *Dentatus*; he was thrice conſul, and was noted for his courage, ſingular honeſty, and frugality. When he had beaten *Pyrrhus* king of *Epirus*, and driven him out of *Italy*, he divided the land, diſtributing to each man four acres, and reſerved no more for himſelf, ſaying, that none ought to be generals, who would not be content with the ſhare of a common ſoldier. When the ambaſſadors of the *Samnites* brought him a large ſum of money, as he was ſitting by the fire boiling of rapes, he told them, he had rather rule over rich men, than be rich himſelf; and he, that could not be worſted in fight, would not be bribed with money. See *Juv.* ii. 78.

26 *Marcellus*, is a diminutive from *Marcus*, *Marculus*, *Marcellus*; there were ſeveral *Roman* knights of this name. *Claudius Marcellus* is meant here, a valiant commander, called *Enſis Romanorum*, the *Roman* ſword, who firſt proved it was not impoſſible to conquer *Hannibal*, as *Victor* expreſſeth it. After a long ſiege, he took *Syracuſe*.

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THIS Ode hath a great deal of art and elegance in it, though perhaps not ſo apparent at firſt view; its elegances, graces, and witty ſayings, are ſo artfully connected, that one cannot but admire the learning, wit, and art of the compoſer: it ſhines in figures, diſtinguiſhed by their variety; is rich in ſubject, and abounds in copiouſneſs, and beauty of words. *Torrentius* tells us, that the ancient copies have this title, *Hymnus de laudibus Deorum atque hominum*; a hymn ſetting forth the praiſes of the Gods and men. But be that as it will, the reader may obſerve, that *Horace* does this artfully, to ſhew, that all the graces of the *Gods* and *heroes* were concentered in *Auguſtus*; ſo that art could not contrive a better way to ſet them forth, and extol him, as the greateſt of emperors, than the method which *Horace* has here taken.

Quod titulum ad Auguſtum meruit, Dion. lib. 15. *ait*, *Nimirum poſt Actiacam victoriam, decretum à ſenatu fuiſſe, ut in hymnis ſolemnibus Auguſti mentio fieret honoratiſſima, perinde ac Deorum immortalium:* Dion, book 15. ſays, That after the victory at *Actium*, in which *Cleopatra*, *Mark Antony*, and the *Egyptian* fleet were defeated, it was decreed by the ſenate, that honorable mention of *Auguſtus* ſhould be made in their ſolemn hymns, as well as of the immortal Gods.

Horace was never wanting in gratitude to thoſe from whom he had received favours; and particularly, upon this decree, his heart was filled with thankfulneſs, and ſtirred up to the higheſt pitch of gratitude; upon which he makes his addreſs to *Clio*, the firſt and chief ſiſter of the nine *Muſes*, as the only aſſiſtant, who could help him out with this ſublime ſubject; he breaks out in theſe words: *O Clio Muſa, quem virum, quem heroa, quem Deum ſumes celebrare lyrâ vel acri tibiâ?* O *Clio* Muſe, what man, what hero, what God will you make choice of, to celebrate his praiſe upon the harp or ſhrill pipe? Here he places the man firſt, becauſe his aim is at *Auguſtus*, and the hero next to the Gods, that he might pave the way to the *Julium ſidus* he was to mention afterwards. And that he might not go on without a method and precedent, as *Antonius Muretus* well obſerves, he aſks the queſtion again, *Quid priùs dicam?* What or whom ſhall I firſt make mention of? He anſwers in theſe words: *Solitis laudibus parentis*, according to the cuſtom of our foreſathers, *canam eum, nempe Jovem, qui temperat res hominum ac Deorum, mare, terraſque, & mundum univerſum, variis horis annorum:* I will praiſe him, namely *Jupiter*, who governs the affairs of men and Gods, who rules both ſea and land, and the whole world, by the different ſeaſons of the years. He begins with the *Grecian* heroes, *Hercules*, and the ſons of *Leda*, *Pollux* and *Caſtor*. As *Hercules* was ſtrong, courageous, and ſucceſsful in all his adventures, he came

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came off a victor: *Pollux* was *nobilis equis*, dexterous in conquering by land, and *Caſtor* in deſtroying pirates, and his enemies at ſea; ſo was *Auguſtus*, he defeated *Brutus* and *Caſſius* in a land-battle at *Philippi*, and *Cleopatra*, *Antony*, and the *Egyptian* fleet at *Actium*. Then he comes to *Romulus*, the founder of *Rome*, to *Numa Pompilius*, whoſe reign was long and peaceable, the temple of *Janus* being 43 years ſhut. But this bleſſing of peace very few enjoyed. When the temple of *Janus* was ſhut, in the time of *Auguſtus*, there was an univerſal peace over all the world, at which time the Prince of Peace, our BLESSED SAVIOUR, was born. He names *Tarquin*, *Cato*, *Regulus*, the *Scauri*, a family illuſtrious in conſular dignity, famous for their well governing the commonwealth; *Lucius Æmilius Paulus*, *Curius Dentatus*, and *Camillus*; and at laſt he comes to *Marcellus*, who had been five times conſul, beat the *Syracuſians*, where *Archimedes* was ſlain, and was called *Enſis Romanorum*, the ſword of the *Romans*; for which he here calls *Auguſtus* another *Marcellus*. *Fama Marcelli creſcit velut arbor occulto ævo.* How beautiful is this metaphor! As a tree riſes from the ſmall beginning of a ſeed, inſenſibly ſhoots up itſelf, and mounts up towards the clouds; ſo the *Julian* family, from a ſmall beginning, lay as it were hid till *Julius Cæſar*'s time, then, and in the reign of *Auguſtus*, it was in its full height and glory; which *Horace* here expreſſes by another metaphor, *Julium ſidus micat inter omnes principes Romanæ juventutis, velut luna inter omnes ignes, ſtellas, minores:* The *Julian* ſtar ſhines among all the chief of the *Roman* youth, as the moon among all the leſſer ſtars. The *Julian* family, in *Auguſtus*'s time, was as far in power and authority above any royal family in the world, as the moon is in appearance greater than the leſſer ſtars.

As he began this Ode elegantly, invoking *Clio*, and naming the mountains, *Helicon* in *Bœotia*, *Pindus* in *Arcadia*, and *Hæmus* in *Thrace*, ſo famous for inſpiring the poets; for if they ſlept or ſtayed but a few hours upon them, the Muſes, they thought, put a poetic vein and ſpirit into them; ſo he ends it beautifully, ſaying of *Auguſtus*, *æquus, minor te uno, reget latum orbem*; with juſtice, inferior to you *Jupiter* alone, he is able to govern the wide univerſal world, all mankind upon earth. Foraſmuch as you, *Auguſtus*, are endued with all the perfections and endowments of mind and body, that thoſe worthy heroes, whom I have named, were poſſeſſed of, *Jupiter* hath divided the government of the world betwixt him and you; you ſhall conquer and govern all nations upon earth, he has reſerved Heaven to himſelf, which reſervation is implied in theſe words: *Tu interea quaties Olympum gravi tuo curru*; you ſhall make the Heavens tremble with your weighty thundering chariot. That this is the meaning with regard to *Auguſtus*, ſee Ode ii. which was addreſſed

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dreſſed to him when he was very ſick, and but ſmall hopes left of his recovering; where *Horace* ſays, *Serus redeas in cœlum*, may it be long ere you return to heaven. Here he acknowledges *Auguſtus* to be of divine extraction or deſcent (for he could not return to heaven, if he had not come from it), that *Jupiter* had ſent him from heaven to be his vicegerent, to govern mankind upon earth; *diuque*

ODE XIII.

To LYDIA.

He takes it ill, that *Telephus* a rival ſhould be preferred to him by *Lydia*.

O Lydia[1], when you praiſe the roſy neck[2] of Telephus[3], and his ſoft beautiful arms[4], woe to me, my inflamed liver ſwells with ſharp bile.

Then neither my mind, nor color, continues in a fixed ſtate: and the tear by ſtealth runs down my cheeks, ſhewing how I quite pine away with ſlow fires.

I burn, whether immoderate chiding, occaſioned by wine, hath deformed your white ſhoulders; or the furious young man hath imprinted a viſible mark upon your lips with his tooth. You cannot, if you but ſufficiently liſten to me, hope that he will be conſtant, barbarouſly hurting your ſweet little mouth, which Venus[5] hath perfumed with the fifth part[6] of her nectar[7].

O more than thrice happy are they, whom an uninterrupted conjunction, in a married ſtate, keeps together; and whom even love, cooled by ill-natured reproaches, will not be able to disjoin before the day of death.

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1 *Lydia*, a miſtreſs of *Horace*, whom he loved.

2 *Roſeam cervicem:* roſy neck. So *Virgil* ſays:

Dixit; & avertens roſeâ cervice refulſit.

Having made an end of ſpeaking, and turning away, ſhe ſhined with her roſy neck, *that is*, the beauty of her neck appeared.

3 *Telephus*, a young man, rival to *Horace*, who made him jealous of *Lydia*. Some commentators ſay he was nomenclator to *Livia*, the wife of *Auguſtus*, and told her the names of thoſe who frequented or appeared at court; but this *Telephus* rebelled againſt his maſter, and was a ſlave. Whereas the perſon here meant was a young man, and free-born.

4 *Et cerea brachia*, and his ſoft beautiful arms. White and ſmooth like wax.

5 *Venus.* See Ode ii.

6 *Quinta*

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que lætus interſis Quirini populo; long and joyfully may you be preſent to rule over the *Roman* people, before you go to heaven to be a God.

This ODE was writ in the year of the city 726. of *Horace*'s age 39. before CHRIST 25. ſo that from this preſent year of our BLESSED LORD 1739, it is 1764 years.

ODE XIII.

Ad LYDIAM.

Moleſtè fert, Telephum *rivalem anteponi ſibi à* Lydiâ.

CUM tu, Lydia, Telephi
Cervicem roſeam, et cerea * Telephi
Laudas brachia, væ, meum
Fervens difficili bile tumet jecur.
Tunc nec mens mihi, nec color,
Certâ ſede manent †: humor & in genas
Furtim labitur, arguens
Quàm lentis penitus macerer ignibus.
Uror, ſeu tibi candidos
Turpârunt humeros immodicæ mero
Rixæ; ſive puer furens
Impreſſit memorem dente labris notam.
Non, ſi me ſatìs audias,
Speres perpetuum, dulcia barbarè
Lædentem oſcula, quæ Venus
Quintâ parte ſui nectaris imbuit.
Felices ter & ampliùs,
Quos irrupta tenet copula; nec malis
Divulſus querimoniis,
Suprema citiùs ſolvet amor die.

ORDO.

O *Lydia, cùm tu laudas roſeam cervicem Telephi, & cerea brachia Telephi, væ* mihi, *meum fervens jecur tumet difficili bile. Tunc nec mens, nec color, manet mihi certâ ſede: & humor furtim labitur in genas, arguens quàm penitus macerer lentis ignibus. Uror, ſeu immodicæ rixæ,* concitatæ mero, *turpârunt candidos humeros tibi; ſive furens puer impreſſit memorem notam labris* tuis *dente. Non, ſi ſatìs audias me, ſperes* eum fore *perpetuum, barbarè lædentem dulcia oſcula, quæ Venus imbuit quintâ parte ſui nectaris. O ter & ampliùs felices, quos irrupta copula tenet*; & quos *nec amor, divulſus malis querimoniis, citiùs ſolvet ſuprema die.*

* Lactea, *Bentleius.* † Manet, *Bentleius.*

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6 *Quintâ parte,* with the fifth part. *Lambinus* reckons five degrees of love. 1. *Aſpectus,* the ſight of the perſon loved. 2. *Collocutio,* converſation. 3. *Tactus,* handling, touching. 4. *Oſculum,* kiſſing. 5. *Concubitus,* enjoyment.

7 *Nectar,* a pleaſant liquor, feigned by the poets to be the drink of the Gods. It is alſo taken for wine, honey, or any liquid that is very delicious. The fifth part, that is, the quinteſſence of her *nectar,* the fineſt of it.

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HORACE here feigns himſelf to be grieved, or very much troubled that his miſtreſs *Lydia* ſhould commend his rival *Telephus* for the beautifulneſs and comelineſs of his body, his roſy neck, ſoft, white or beautiful arms; and to ſhew how earneſt he was, and how ſenſibly moved, he artfully twice repeats *Telephus*'s name. As a man full of jealouſy and uneaſineſs, he breaks out with an interjection of grief, *Væ mihi*, woe's me, *meum fervens jecur*, my inflamed liver, *tumet difficili bile*, ſwells with ſharp bile; ſuch an uneaſineſs as is hard to bear. And to convince her that he was in ſo bad a condition, he ſays, *Tunc nec mens, nec color meus manent:* Then, when he was ſpeaking, neither his mind, nor colour continued in a fixed ſtate; he was in great anguiſh of mind, his anger and jealouſy was ſo great, that it forced tears from him againſt his will, and he pined away with the flames of love. Then he artfully goes on to diſſuade *Lydia* from loving *Telephus*, by his treating her not as became a true lover; for inſtead of kiſſing her lovingly and civilly, he, like a mad man, bit her lips, and left the marks of his teeth behind him, he hurt her lips and ſweet mouth; all which were ſigns of an hypocritical or falſe lover, who would never prove conſtant and ſincere.

The graces and elegances of this Ode will appear, if we conſider how artfully the poet here deſcribes a man in the paſſion of jealouſy. *Firſt*, inwardly; by his liver or heart ſwelling with anger

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ODE XIV.

That a civil war ought not to be rekindled.

O Ship, toſſed with the civil wars, new waves [1] of war will bring you back again into the ſea, in danger of your ſafety. O what are you doing [2], thinking upon? Bravely, with all your might, ruſh to the harbour [3], the mercy of Auguſtus.

De

ANNOTATIONS.

[1] *New waves.* The firſt civil war broke out between *Julius Cæſar* and *Pompey* the Great; the ſecond, between *Auguſtus*, *Antony*, and the murderers of *Cæſar*, *Brutus* and *Caſſius*; the third, between *Auguſtus* and *Sextus Pompeius*.

[2] *What are you doing?* Now when *Antony* is declared an enemy to his country, and

The KEY.

ger and confuſion of mind, that he knew not where to fix his thoughts. *Secondly*, outwardly; by the ſeeing of his miſtreſs praiſe his rival to his face, by the tears running down his cheeks. And then coming to himſelf, and ſeeing his folly, he ends moſt beautifully, *O ter & amplius felices, quos irrupta copula tenet*; O more than thrice happy they, whom an uninterrupted conjunction links together. May they all have the ſame fate with *Horace*, who prefer a miſtreſs to a wife! *Horace* here of deſign ſays this, to warn and prevent others from following his example.

The preciſe time when this Ode was written, authors are not agreed upon.

Mr. *Creech* has done this Ode well.

Mr. CREECH.

WHen *Lydia* praiſes *Damon*'s charms,
His roſy neck, and waxen arms,
His air, and rolling eye;
My mind ſcarce thinks on what it does,
My ſickly colour comes and goes;
I rage, I burn, I die.

I loſe my former vital grace,
And tears ſteal ſoftly down my face,
Cold feeble ſweats begin;
Cold feeble ſweats, that plainly ſhow
How fierce the flame, and yet how ſlow,
That melts my ſoul within.

I rage to ſee thy ſhoulder ſtrain'd,
Or ſnowy breaſt, by drunken hand,
Too lovingly unkind;
Or when the ruffling am'rous youth
Hath preſt thy lips with eager tooth,
And left a mark behind.

Coy *Lydia*, all my hopes are vain,
Still to endure the pleaſant pain
Of a ſurpriſing kiſs,
Which *Venus* doth in *nectar* ſteep,
And hang upon the balmy lip,
To draw us on to bliſs.

Thrice happy they, that, free from ſtrife,
Maintain a love as long as life;
Whoſe fixt and binding vows
No intervening jealouſy,
No fears and no debates unty;
And death alone can looſe.

ODE XIV.

Non eſſe redintegrandum civile bellum.

O Navis, referent in mare te novi
Fluctus. O quid agis? fortiter occupa
Portum.——

ORDO.

O *Navis*, concuſſa civilibus bellis, *novi fluctus* bellorum *referent te in mare*, in periculum tuæ ſalutis. *O quid agis*, animo agitas? *fortiter*, totis viribus, *occupa*, appelle, *portum*, clementiam Auguſti.

ANNOTATIONS.

and letters and orders given by the ſenate to the murderers of *Cæſar* to reſtore public liberty; what is all this but kindling and ſtirring up another bloody civil war, which may ruin the *Roman* empire?

3 *Bravely ruſh to the harbour.* The only way of being ſaved, is to make your peace with *Auguſtus*.

4 *Do*

Do not you ſee, that both your ſides are bare, deſtitute, of a bank of rowers[4], on this ſide Brutus, on that ſide Caſſius being ſlain, and Sextus Pompeius, the maſt or prop of the common-wealth and liberty, is wounded, has loſt part of the army by ſhipwreck, by the ſwift ſouth-weſt wind, and the ſail-yards, auxiliary troops, groan[5], lie proſtrate; and the beams and keel of the ſhip, the legions, the ſtrength of the army, are ſcarce able to endure the impetuous ſea[6], the ſtronger army of Auguſtus, without ropes[7], proviſions, ſubſidies, freight-money, and taxes, which are the ſinews of war?

Now you have not untorn ſails, the eſtates you had from your fathers, by the proſcription of Auguſtus, are in the poſſeſſion of ſtrangers; the Gods are not now propitious to you, whom you may invoke again when oppreſſed with ſo great adverſity: although you are a Pontic pine-tree[8], of a family in Pontus eminent with reſpect to others, as the pine is above the other trees in the wood, and the daughter of a noble wood, of a moſt numerous deſcent of noble anceſtors, boaſts of your noble deſcent, and name of the Flacci uſeleſs, not valued, at Rome.

The fearful mariner now putteth no confidence in painted ſhips, images of our forefathers. Therefore take you care of yourſelf, that you may not become a mocking-ſtock to the winds.

O ſhip, who have been of late an anxious care to me, becauſe of our long diſcords and fatigues of war, now are my deſire and chief care, leſt new commotions ſhould ariſe, avoid the ſeas flowing between the ſhining iſlands of the Cyclades[9], do not follow the remains of a conquered army with Caſſius of Parma and Oenobarbus, going to Sextus Pompeius ſailing through the Cyclade Iſlands, ſafe enough to the conqueror and his fleet.

ANNOTATIONS.

4 *Do not you ſee, that both your ſides are bare?* Do you not ſee *Caſſius* killed? and your army overthrown and routed at *Philippi?* and the courage of the reſt who are left alive quite ſunk, by the flight of *Sextus Pompeius*, and the loſs of the army?

5 *The ſail-yards groan.* The ſenators, and other great men, who adhered to *Sextus Pompeius*, now, ſince his defeat, groan and are ſunk, flying for refuge, ſome to one province, ſome to another.

6 *The impetuous ſea.* The power and fortune of *Auguſtus* manifeſtly prevailing.

7 *Without ropes.* Wanting all neceſſaries for carrying on the war.

8 *A Pontic pine-tree. Ex familiâ in Ponto*, of a family in *Pontus*, a country in *Aſia* the Leſs, where *Horace*'s father was born.

9 *Cyclades*, iſles in the *Ægean* ſea; they are in number fifty-three, and are now called *Iſole del Archipelago*.

The

——Nonne vides, ut
Nudum remigio latus,
Et malus celeri ſaucius Africo,
Antennæque gemant; ac ſine funibus
Vix durare carinæ
Poſſint imperioſius
Æquor? Non tibi ſunt integra lintea;
Non Dî, quos iterum preſſa voces malo:
Quamvis Pontica pinus,
Silvæ filia nobilis,
Jactes & genus, & nomen inutile.
Nil pictis timidus navita puppibus
Fidit. Tu, niſi ventis
Debes ludibrium, cave.
Nuper ſolicitum quæ mihi tædium,
Nunc deſiderium curaque non levis,
Interfuſa nitentes
Vites æquora Cycladas.

Nonne vides, ut utrumque *latus* ſit *nudum*, deſtitutum, *remigio*, remigibus, hinc Bruto, inde Caſſio interfectis, & Sextus Pompeius, *malus* reipublicæ ac libertatis, *ſaucius* eſt, amiſit partem exercitûs naufragio, *celeri Africo* vento, *antennæque*, auxiliares copiæ, *gemant*, jacent proſtratæ; *ac carinæ*, legiones, robur exercitûs, *vix poſſint durare*, perferre, *imperioſius æquor*, validiorem exercitum Auguſti, *ſine funibus*, commeatibus, vectigalibus, ac tributis, quæ ſunt nervi bellorum? Jam *non ſunt tibi integra lintea*, paternæ poſſeſſiones tuæ; proſcriptione Auguſti, ceſſerunt in alienam ditionem; *Dii non* ſunt potentes amici tibi, *quos in-voces iterum* op-*preſſa* tanto *malo: quamvis* tu ſis *Pontica pinus*, ex familiâ in Ponto eminente inter alias, ut pinus ſupereminet alias arbores in ſilvis, & *filia nobilis ſilvæ*, è ſtirpe numeroſiſſimâ nobilium avorum, *jactes* & illuſtre *genus* tuum, & *nomen* Flaccorum *inutile* Romæ. *Navita timidus nil fidit pictis puppibus*, imaginibus avorum noſtrorum. Ergo *tu cave* tibi, *niſi debes ludibrium ventis*. Tu, *quæ* fuiſti *nuper ſolicitum tædium mihi*, ob diuturnitatem diſcordiarum ac militiæ labores, *nunc es deſiderium curaque non levis*, ne novi tumultus oriantur, *vites æquora fuſa inter nitentes Cycladas*, noli ſequi reliquias victi exercitûs cum Caſſio Parmenſi & Oenobarbo, ad Sextum Pompeium tendentes per Cycladas, plus ſatis pervias victori.

The KEY.

HORACE, like all good patriots, having ſeen his country ruined by three civil wars mentioned in the firſt note on this ODE; and notwithſtanding the chief heads of thoſe parties were killed, proſcribed, or baniſhed their native country; yet ſuch was the unwearied ambition of thoſe that were at home, and knew that the treaſury was exhauſted, and the numbers of *Romans* reduced almoſt to one half of what they were before thoſe troubles came on; that they were ſtill factious and ready to raiſe another civil war, to ruin the country entirely, and make them an eaſy conqueſt to their enemies without, who were glad of the civil wars they had lately ſeen amongſt them, and wanted only an opportunity to ſhake off the *Roman* yoke, and to conquer thoſe who had conquered them.

Horace, that he might give offence to none of the parties of his countrymen, writes this beautiful ODE, wherein, by way of a *proſopopœia*, he addreſſeth himſelf to a ſhip, as repreſenting the whole body of the *Roman* people, calling the civil war *Mare*, the ſea;

The KEY.

the diſcords and diviſions, *Fluctus novi*, new waves; peace, or the clemency of *Auguſtus*, *Portus*, the harbour where he and all the *Romans* muſt look for ſafety and ſecurity; *Caſſius*, who commanded the left wing, being vanquiſhed, his army routed, and the remains of them forced to fly, *Latus nudum remigio*, the ſide deſtitute of oars; *Pompey* the Great cruelly beheaded by *Ptolemy* king of *Egypt*, *Malus ſaucius Africo*, the maſt wounded by the ſouth-weſt wind; the ſenators, and other chief men of *Pompey*'s army, bemoaning their fate, *Antennæ gementes*, the ſail-yards groaning; a treaſury without money, which is the ſinews of war, *Carina ſine funibus*, a ſhip without ropes or tackling; the ſtandards ſhattered, and legions diſperſed, and the ſails much damaged. And that they ought to be aware of, and avoid being impoſed upon by thoſe factious men, who, prompted by ambition, and under pretext of the good and ſafety of the commonwealth, had nothing more at heart than to make their own intereſt or advantage by fiſhing in troubled waters; and, in hopes of getting preferment and power, diſturbed the peace, fomented factions, and excited diviſions among the people.

To beware of all thoſe men, *Horace* makes his father ſay to him, *Ergo tu cave tibi, niſi debes fieri ludibrium ventis*; therefore take you care of yourſelf, that you be not a ſport to the winds. Then he ends beautifully: *O mea navicula*, O my little ſhip, *quæ nuper fuiſti ſolicitum tædium mihi*, who was of late years an anxious care to me, *dum ſedulò incumbebam inſtitutioni tuæ*, whilſt I diligently looked after your education, *nunc es deſiderium curaque non levis*, now you are my deſire and chief care, *ut fugias æquora fuſa inter nitentes Cyclades*, that you may avoid the ſeas flowing between thoſe iſlands that appear at a diſtance, the *Cyclades*. The hazards that he would run, if he joined to any other party but that of *Auguſtus*, were as apparent, to any thinking man, as the dangers that threaten ſhips ſailing in the *Ægean* ſea, from the ſands and rocks of thoſe iſlands.

Meſſieurs *Le Fèvre* and *Dacier* have been at ſome pains to prove that this ODE is not *allegorical*, but only *hiſtorical*; and that *Horace* here only addreſſes himſelf to the ſhip that carried him from *Philippi* to *Italy*, after the defeat of *Brutus*, which was to ſteer back the ſame courſe with thoſe who had accompanied him in the voyage. For they not being received into favour at court, as *Horace* was, were forced to return, and to make the beſt of their way by exile, that they might be out of the reach of *Auguſtus*'s reſentment and puniſhment; *Horace* accompanies this ſhip, and his friends that were to return in her, with his beſt wiſhes and prayers, as he had done that which was to carry *Virgil* to *Athens*, ODE iii. And that he might not diſpleaſe *Auguſtus*, he names no perſons particularly.

Pompeius

The KEY.

Pompeius Varus was one of thoſe intimate friends of *Horace*'s, who was obliged to return; to whom *Horace* ſome time after wrote upon the ſame ſubject, Book II. ODE vii. *Te rurſus in bellum reſorbens unda fretis tulit æſtuoſis.* As for me, ſays *Horace*, I have found a protector, have got my peace made up, but you muſt again expoſe yourſelf to the mercy of the ſea, and find out the reſt of your friends. The ſhip, ſay *Le Févre* and *Dacier*, that carried *Horace* from *Philippi* to *Italy*, was much ſhattered by the tempeſt, near the cape of *Palinurus*; and *Horace* ſaith as much himſelf, ODE iv. Book III. *Devota non extinxit arbos, nec Siculâ Palinurus undâ*; neither the wicked tree that fell upon me could kill me, nor the promontory *Palinurus* drown me in the *Sicilian* ſea.

Et malus ſaucius celeri Africo; and your maſt wounded, or broke, with the quick-blowing ſouth-weſt wind. *Hugo Grotius* finds a great conformity in this expreſſion of the poet with that of the prophet *Iſaiah*, chap. xxxiii. ver. 23. *Thy tacklings are looſed, they could not well ſtrengthen their maſt, they could not ſpread the ſail.* Here the prophet compares the army of the *Aſſyrians* to a ſhip.

Since not only *Grotius*, but alſo *Lambinus*, *Torrentius*, *Cruquius*, *Juvencius*, *Du Hamel*, *Des Prez*, and many other commentators, take this ODE *allegorically*, and that *Quintilian* is of the ſame opinion, I beg leave to differ from thoſe learned gentlemen *Le Févre* and *Dacier*. *Horace* might be in danger at *Palinurus* at another time, as well as that when he came from *Philippi*; his mentioning the unlucky tree, and the *Sicilian* ſea, may have no regard to the danger he was in, when he ſailed from *Brutus*'s army, but to that of another voyage.

This ODE was written in the year of the city 716, of *Horace*'s age 29, before Chriſt 35: ſo that from this preſent year 1739, it is 1774 years old.

ODE XV.

The prophecy of NEREUS[1] concerning the deſtruction of TROY.

WHEN the treacherous ſhepherd[2], Paris, carried by force through the ſeas Helen[3] a ſtranger in the Trojan ſhips; Nereus, Neptune, huſh'd the boiſterous winds into an unwelcome calm, that he might foretel the cruel fates of the Trojans.

You lead her home with a bad fortune, ſaith he, whom Greece will demand back with a great army, being themſelves bound by oath to break your marriage, and the ancient kingdom of Priamus[4]. Alas! how great a ſweat is there upon the horſes, how great upon the men! How many funerals do you ſtir up to the Trojan nation!

Now Pallas[5], the Goddeſs of chaſtity, prepares her helmet, and breaſt-plate, and chariot, and cruelty of war. In vain, as depending on the protection of Venus[6], will you comb your hair, and give out pleaſant ſongs to women upon the ſoft effeminate harp: in vain will you endeavour to ſhun ſpears diſagreeable to a marriage-bed, and the points of the Cretan darts[7], and the din of war, and Ajax[8] ſwift in his purſuit after you. Yet, alas! too late ſhall you bedew your adulterous hair with duſt.

Will

ANNOTATIONS.

1 *Nereus*, a God of the ſea, the ſon of *Oceanus* and *Tethys*, the father of the *Nereides*; *Orpheus* calls him the ancienteſt of the Gods, whence by *Virgil* he is called *grandævus*; *Nereus* is alſo ſometimes taken for the ſea.

2 *The treacherous ſhepherd, Paris*, otherwiſe called *Alexander*, the ſon of *Priamus* and *Hecuba*, king and queen of *Troy*: when his mother was with child of him, ſhe dreamed that ſhe was to bring forth a burning torch; it was expounded that he ſhould cauſe *Troy* to be burned, therefore he ſhould have been killed; but his mother ſent him away to a ſhepherd of *Ida*, where he lived a ſhepherd's life. Hence he is called *Dardanus paſtor*, the *Trojan* ſhepherd, by *Tacitus*, and here *infidus paſtor*, the treacherous ſhepherd, becauſe he broke the laws of hoſpitality, carrying away *Helen* by force. He fell in love with *Oenone* the nymph, and had children by her. Once upon a time there fell out a controverſy betwixt *Juno*, *Pallas*, and *Venus*, about a golden apple that the Goddeſs *Diſcord* had given them at *Peleus*'s wedding, on which was written, *Let it be given to the faireſt*: they could not agree among themſelves, but every one thought herſelf the faireſt. At laſt they made *Paris* judge; and when he had ſeen them naked (but they offered him bribes beſides; *Venus*, that if he would adjudge it to her, he ſhould have the moſt beautiful woman in the world; *Juno* promiſed him a kingdom; *Pallas*, the excellency of wiſdom) he adjudged it to *Venus*. After this he came to be owned at court, and, after ſome time, pretending buſineſs, he took ſhip for *Greece*, where he became acquainted with *Helena*, the famed beauty of that country, and, in the abſence of her huſband, carried

ODE XV.

Vaticinium NEREI *de ruinâ* TROJÆ.

PASTOR cùm traheret per freta navibus
Idæis Helenam perfidus hoſpitam;
Ingrato celeres obruit otio
Ventos, ut caneret fera
Nereus fata. Malâ ducis avi domum,
Quam multo repetet Græcia milite,
Conjurata tuas rumpere nuptias,
Et regnum Priami vetus.
Eheu, quantus equis, quantus adeſt viris
Sudor! Quanta moves funera Dardanæ
Genti! Jam galeam Pallas, & ægida,
Curruſque, & rabiem parat.
Nequicquam, Veneris præſidio ferox,
Pectes cæſariem, grataque feminis
Imbelli citharâ carmina divides:
Nequicquam thalamo graves
Haſtas, & calami ſpicula Gnoſſii
Vitabis, ſtrepitumque, & celerem ſequi
Ajacem. Tamen, heu, ſerus adulteros
Crines pulvere collines.

ORDO.

CUM perfidus paſtor, Paris, *traheret per freta Helenam hoſpitam Idæis navibus*; *Nereus*, Neptunus, *obruit celeres ventos ingrato otio, ut caneret fera fata* Trojanorum. *Ducis* eam *domum malâ avi, quam Græcia repetet multo milite, conjurata rumpere nuptias tuas, & vetus regnum Priami. Eheu, quantus ſudor ineſt equis, quantus viris! Quanta funera moves Dardanæ genti! Jam Pallas*, Dea caſtitatis, *parat galeam, & ægida, curruſque, & rabiem* belli. *Nequicquam, ferox præſidio Veneris, pectes cæſariem, divideſque carmina grata feminis imbelli citharâ: nequicquam vitabis haſtes graves thalamo, & ſpicula Gnoſſii calami, ſtrepitumque, belli, & ſequi celerem Ajacem. Tamen, heu, ſerus collines adulteros crines pulvere.*

ANNOTATIONS.

carried her home with him; which proved the occaſion of making good the dream, and ſetting all *Troy* in flames.

3 *Helen*, *Jupiter*'s daughter by *Leda*, the moſt beautiful woman in the world, ſtolen away at nine years old by *Theſeus*; but her brothers, *Caſtor* and *Pollux*, recovered her again: ſhe was afterwards married to *Menelaüs* king of *Lacedæmon*. *Paris*, upon the fame of her beauty, went into *Greece* to ſee her.

4 *Priamus*, ſee Ode x.

5 *Pallas*, ſee Ode vii.

6 *Venus*, ſee Ode ii.

7 *Gnoſſii calami*, *Cretan* darts or reeds. *Gnoſſus* is a town in the iſland of *Crete*, whoſe inhabitants were dexterous in ſhooting with the bow and arrow.

8 *Ajax*, a valiant warrior in the *Grecian* army, which encamped againſt *Troy*, *Telamon*'s ſon by *Heſione*, the ſtrongeſt *Greek*, next *Achilles*: he being enraged at the decree of the *Grecian* princes, that the armour of *Achilles* ſhould be given to *Ulyſſes*, became melancholy mad, and fell upon flocks of ſheep, and at laſt, with that ſword which *Hector* had given him, ſlew himſelf. There was another *Ajax* king of the *Locrenſes* in *Greece*, ſon to *Oïleus*; he was ſtruck with thunder on his return homeward from *Troy*, by *Pallas*, for having raviſhed *Caſſandra* in her temple, after the taking of *Troy*.

Will you not ſee Ulyſſes[9] the ſon of Laërtes, will you not ſee Neſtor[10] of Pylos, the deſtruction of your nation? Teucer[11] of Salamis, and Sthenelus[12] ſkilful in fighting, or if there be need of commanding the cavalry, a ready driver, being courageous preſs upon you. You will alſo feel the rage of Meriones[13]. Behold the cruel Diomedes[14] the ſon of Tydeus, ſuperior to his father, rageth to find you out: whom you effeminate, like a hart unmindful of its paſture, and quite out of breath, will fly from the wolf ſeen in the other part of the valley; you did not promiſe this to your Helen. The angry navy of Achilles will put off the fatal day from Troy, and the Trojan matrons; but after certain years the Grecian fire will burn the Trojan houſes.

ANNOTATIONS.

9 *Ulyſſes*, the ſon of *Laërtes* and *Anticlea*, and huſband to *Penelope*, an eloquent and ſubtle prince of *Greece*, lord of the iſles *Ithaca*, *Dulichium*, &c. who after the ſiege of *Troy* was driven into many dangers, and put upon ſeveral adventures for the ſpace of ten years, before he could arrive at his own country.

10 *Neſtor*, one that lived almoſt three hundred years: he was the ſon of *Neleus* and *Chloris*, king and queen of *Pylos*, bred up in arms from his childhood. In his youth he was one of thoſe who fought the *Centaurs* at *Pirithoüs*'s wedding, and in his old age went with fifty ſhips to the *Trojan* war. *Agamemnon* ſaid of him, that if he had but ten ſuch counſellors as *Neſtor* was, he doubted not, but that in a ſhort time he ſhould vanquiſh *Troy*; for, beſides his wiſdom gotten by many years experience, he was ſo eloquent, that *Homer* ſaith, *His diſcourſe*

The KEY.

MANY are of opinion, that *Horace* wrote this ODE to *Mark Antony*, when he was enſnared with the love of *Cleopatra*, warning him to forbear, by the example of *Paris*, not to be intangled in unlawful embraces, eſpecially as he was at the ſame time married to *Auguſtus*'s ſiſter. Beſides this, *Horace* might have another deſign in writing this; for having, in the preceding ODE, uſed a beautiful *allegory*, to perſuade his countrymen to lay aſide their factions and diviſions, which, if they ended in another civil war, would ruin the *Roman* nation; he falls upon the ſubject of this ODE, ſhewing, that had *Hecuba* taken warning from the interpretation of her dream, and deſtroyed *Paris*, *Troy* would never have been burnt: If you, my countrymen, continue, ſays *Horace*, obſtinate, and will not be adviſed to lay aſide your diviſions, and be at unity among yourſelves, your country will either be ruined, or you will provoke *Auguſtus* to cut you off, as the *Grecian* princes did the *Trojans*.

Torrentius ſays, that he ſaw an ancient manuſcript, which gave this ODE this title, *Ad Alexandrum Paridem*. *Nereus*, when *Paris* was taking ſhip to ſail for *Greece*, propheſied that the bringing of *Helena* would be the ruin of *Troy*.

As

Non Laërtiaden, exitium tuæ
Gentis, non Pylium Neſtora reſpicis?
Urgent impavidi te Salaminius
Teucerque, & Sthenelus ſciens
Pugnæ, ſive opus eſt imperitare equis,
Non auriga piger. Merionem quoque
Noſces. Ecce furit te reperire atrox
Tydides, melior patre:
Quem tu, cervus uti vallis in alterâ
Viſum parte lupum graminis immemor,
Sublimi fugies mollis anhelitu;
Non hoc pollicitus tuæ.
Iracunda diem proferet Ilio,
Matroniſque Phrygum, claſſis Achilleï;
Poſt certas hiemes uret Achaïcus
Ignis Iliacas domos.

Non reſpicis Laërtiaden, nonne Pylium Neſtora, exitium tuæ gentis? Et Salaminius Teucer, & Sthenelus ſciens pugnæ, ſive opus eſt imperitare equis, non piger auriga, impavidi urgent te. Noſces quoque Merionem. Ecce atrox Tydides, melior patre, furit reperire te; quem tu mollis, uti cervus immemor graminis, & ſublimi anhelitu, fugies lupum viſum in alterâ parte vallis; non pollicitus es hoc tuæ Helenæ. Iracunda claſſis Achilleï proferet diem fatalem *Ilio, matroniſque Phrygum; at poſt certas hiemes Achaïcus ignis uret Iliacas domos.*

ANNOTATIONS.

courſe was ſweeter than honey. He is ſaid to have lived three ages of man, whence he is called *Triſceli ſenex* by *Nævius* apud *Gellium*. And *Horace* gives him the epithet of *Ter ævo functus*.

11 *Teucer*, ſee Ode vii.

12 *Sthenelus*, the ſon of *Capaneus* and *Evadne*, one of the *Greek* captains that was at *Troy*, and was alſo ſhut up in the wooden horſe.

13 *Meriones*, a brave captain, who went out of *Crete* to the ſiege of *Troy*.

14 *Diomedes*, king of *Ætolia*, the ſon of *Tydeus* and *Deïpyla*, one of the *Grecian* worthies in the *Trojan* wars; at his return from *Troy* he was aſhamed to go home, by reaſon of the lewd carriage of his wife *Ægiale*, but went into *Apulia* in *Italy*, and there ſhared the kingdom with *Daunus*, and built ſome towns. From his father he is called *Tydides*; from his country *Ætolius heros*, by *Ovid*; and *Caledonius heros*, by *Statius*.

The KEY.

As he is not an eloquent *orator*, who is ever declaiming upon the ſame ſubject; nor a good muſician, who is always harping upon the ſame ſtring; ſo *Horace* having, by the bad condition of the ſhip unable to put to ſea again, in the preceding ODE, ſet forth, to what a weak condition the civil wars had brought the commonwealth, he here as a further caution produces an example, which frequently has a greater influence upon the minds of men, to convince them that they are in the wrong, than precept, as he ſays, Epiſt. ii. Book I. addreſſed to *Lollius* upon the ſame ſubject as this ODE, the miſerable fate of *Troy*:

Quicquid delirant reges, plectuntur Achivi.

Whatever faults princes and great men are guilty of, the poor innocent ſubjects ſuffer for it. How many thouſand *Romans* ſuffered in the civil wars, who had no hand in their diviſions, but only as

The KEY.

they were blindfoldly led on by the fair pretences of the heads of theſe diviſions? In all probability I may venture to ſay, that had *Pompey* the Great got the better of *Julius Cæſar*, or *Brutus*, *Caſſius*, and *Antony*, the victory over *Auguſtus*, the *Romans* would have been greater loſers by the change. What could they expect from *Antony*, a man who had put away his own wife, *Auguſtus*'s ſiſter, and took *Cleopatra*, a woman whom he knew to be infamous, who had borne a ſon to *Julius Cæſar* before? But to return to the ſubject of the ODE: *Paris*, after he brought the queen of *Lacedæmon* away, did not ſet ſail for *Troy* (*Priamus*, upon the prophecy of *Nereus*, and hearing of his ſon's baſe action, did not approve of it) but for *Sidon* in *Phœnicia*, and from that to *Egypt*, and ſeveral other countries, till his friends at laſt prevailed with *Priamus* and *Hecuba* to receive *Helen* and him, who no ſooner landed with her at *Troy*, than *Caſſandra*, *Priamus*'s daughter, a propheteſs, foretold that it would prove the deſtruction of *Troy*; the poor propheteſs ſuffered herſelf by it; for *Ajax*, the ſon of *Oïleus*, raviſhed her in the temple, and the raviſher was ſtruck with thunder in his return home from *Troy*. *Polyxena*, the beautiful daughter of *Priamus*, with whom,

ODE XVI.

He ſings a *Recantation-Song*[1]. For he aſks pardon of a maid, whom he had injured with *Iambics*, and lays the blame upon paſſion, the unbridled force whereof he deſcribes.

O Daughter more beautiful than your mother, although ſhe was very beautiful, you ſhall preſcribe what bounds[2] you pleaſe to my reproachful Iambics[3]; whether you are willing to deſtroy them by fire[4], or the Adriatic ſea.

Neither

ANNOTATIONS.

1 *Palinodia*, a recantation, from πάλιν, again, and ᾄδω, *canto*, I ſing; that is, an unſaying of that which one hath ſpoken or written. *Torrentius* and *Dacier* ſay, that they ſaw in two ancient manuſcripts this title of this Ode; *Palinodia Gratidiæ ad Tyndaridem*; which ſhould have been thus: *Palinodia ad Tyndaridem Gratidiæ*; a recantation to *Tyndaris* the daughter of *Gratidia*.

2 *What bounds you pleaſe. Quem criminoſis cunque*, for *quemcunque*, by the figure *tmeſis*, by which the parts of compound words are divided, and one or more words put between the parts ſo divided, very frequent in *Horace*; as Ode ix. *Quem ſors*

The KEY.

whom, at firſt ſight, *Achilles* was ſo madly in love, that he loſt his life by it; and ſhe, when *Troy* was taken, was ſacrificed at the tomb of *Achilles*. Had *Priamus* never countenanced his ſon, but for ever have excluded him his dominions, in all probability the *Grecian* Princes would never have laid ſiege to *Troy*, nor have ſworn that they would go to *Phrygia*, and never return till *Troy* was under aſhes. But when they had tried fair means, and ſent ambaſſadors to demand her to be ſent back, and were denied; when they ſaw the father and mother countenance ſuch a baſe action, their honors were engaged to puniſh ſuch an affront put upon their country.

Du Hamel paſſes by this ODE altogether, but I appeal to all impartial and unprejudiced men, if there be any thing of obſcenity in it. The beſt way to perſuade men who are in the wrong, is to ſhew the puniſhments others have ſuffered, that by the terror of it they may be reclaimed. And that is all that *Horace* in this ODE deſigns; for if *Troy* ſuffered for the fault of one man, how much may a kingdom or commonwealth ſuffer for the faults of many?

This ODE was written in the year of the city 723, of *Horace*'s age 36, before CHRIST 28. So that from this preſent year 1739, it is 1767 years old.

ODE XVI.

Canit Palinodiam. *Nam veniam petit à puellâ, quam læſerat* Iambis, *transfertque culpam in iram, cujus vim indomitam deſcribit.*

O Matre pulchrâ filia pulchrior,
Quem criminoſis cunque voles modum
Pones Iambis; ſive flammâ,
Sive mari libet Adriano.

ORDO.

O *Filia pulchrior matre* tuâ quantumvis *pulchrâ, pones modum quemcunque voles* meis *Iambis criminoſis; ſive libet* tibi eos abolere *flammâ, ſive Adriano mari.*

ANNOTATIONS.

ſors dierum cunque dabit; whatever day fortune will give.

3 *Iambus* is a poetic foot or meaſure of two ſyllables, the firſt ſhort and the other long; as *doces*. *Iambic* verſe was chiefly uſed in invectives againſt others.

4 *Whether you are pleaſed to put them to the flames, or caſt them into the Adriatic ſea.* The ancients uſed to throw or commit to flames or water, that which they much diſliked.

5 *Dindymus*,

Neither Dindymene[5], Cybele, nor Apollo[6] the Pythian, who dwelt in Pytho a city of Phocis, nor Bacchus[7] does raiſe ſuch commotions in the minds of his prieſts in the holy places of the temple; nor the Corybantes[8], the prieſts of Bacchus, even though they ſtrike with redoubled ſtrokes the loud-ſounding cymbals of braſs, as the baleful reſentments of lovers do; which neither a Noric ſword[9], two-edged, nor a ſhipwrecking ſea, nor a violent fire, nor Jupiter himſelf throwing his thunderbolts with a terrible noiſe doth terrify.

It is reported that Prometheus[10] was forced to add a part cut out of every kind of living creatures to the firſt clay, out of which man was made, and to have placed in our breaſts the rage of a furious lion.

Paſſion overthrew Thyeſtes[11] with a great deſtruction; and was the chief cauſe to lofty cities of their utter ruin, and that the inſolent army applied the hoſtile plough to the walls, ploughed up the very foundations.

Moderate therefore your angry mind. Paſſion alſo had too great a ſway over me in blooming youth, and forced me in a fury, againſt my will, to ſwift Iambics, to write them againſt you.

Now I deſire to change my bitter invectives into milder ſtrains; provided you become a friend to me, and reſtore courage to me, upon recanting thoſe haſty reproaches, which inadvertently fell from me.

ANNOTATIONS.

5 *Dindymus*, an high hill in *Phrygia*, ſo called becauſe it had two tops; the *Cybele*, that performed the holy rites there, was called *Dindymene*, where ſhe, with other prieſteſſes, being enraged, cut themſelves.

6 *Apollo*, ſee Ode vii.

7 *Bacchus*, ſee Ode xii.

8 *Corybantes*, *Cybele*'s prieſteſſes, ſo called from one *Corybantus*, one of her firſt attendants; and hereupon cymbals are frequently called *æra Corybantia*. As they danced about the ſtreets, they begged money of the people, whence they were called *Matragyrtæ*, from *mater*, mother, and *agyrtes*, a juggler; becauſe *Cybele* was the mother of the Gods. They firſt inhabited mount *Ida* in *Phrygia*, hence ſtyled *Idæi Dactyli*; from *Ida* they went to *Crete*, where they nurſed up and waited on the infant *Jupiter*.

9 *Noricus enſis*, *a Noric ſword*. *Noricum* was a country in *Dalmatia*, now called *Spalato*, where the beſt ſwords were made, and there the beſt iron was found for making them.

10 *Prometheus*, the ſon of *Iapetus*, and father of *Deucalion*. He firſt made man of

The KEY.

THE more ſincere, juſt, and wiſe any man is, the more eaſily is he diſpoſed to obſerve narrowly his own actions, and confeſs his faults, which not only the knowledge and intention of the committer, but alſo of the quality of the perſon againſt whom they are committed, do often much aggravate. It has been aſſerted by ſeveral, and is certainly true, *that the beſt way to pleaſe the female ſex, is to make them pleaſed with themſelves*; that is, to praiſe

Non Dindymene, non adytis quatit
Mentem ſacerdotum incola Pythius,
Non Liber æquè; non acuta
Sic geminant Corybantes æra,
Triſtes ut iræ; quas neque Noricus
Deterret enſis, nec mare naufragum,
Nec ſævus ignis, nec tremendo
Jupiter ipſe ruens tumultu.
Fertur Prometheus addere principi
Limo coactus particulam undique
Deſectam, & inſani leonis
Vim ſtomacho appoſuiſſe noſtro.
Iræ Thyeſten exitio gravi
Stravere; & altis urbibus ultimæ
Stetere cauſæ cur perirent
Funditùs, imprimeretque muris
Hoſtile aratrum exercitus inſolens.
Compeſce mentem. Me quoque pectoris
Tentavit in dulci juventâ
Fervor, & in celeres Iambos
Miſit furentem. Nunc ego mitibus
Mutare quæro triſtia; dum mihi
Fias recantatis amica
Opprobriis, animumque reddas.

Non Dindymene, Cybele, *non* Apollo *incola Pythius*, incolens Pytho urbem Phocidis, *non Liber*, Bacchus, *quatit æquè mentem* ſuorum *ſacerdotum* in *adytis*; *nec Corybantes*, ſacerdotes Bacchi, vel ſi *geminant*, feriant geminatis ictibus, *æra acuta*, edentia acutum ſonum, *ut triſtes iræ* faciunt; *quas neque Noricus enſis*, anceps, *nec mare naufragum*, *nec ſævus ignis* incendiorum, *nec Jupiter ipſe ruens* ſuo fulmine cum *tumultu*, fragore, *tremendo deterret*. *Fertur Prometheus coactus* fuiſſe *addere particulam deſectam undique*, ex quovis genere animalium, *principi limo*, ex quo primus homo factus eſt, & *appoſuiſſe noſtro ſtomacho vim inſani leonis*. *Iræ* pro-*ſtravere Thyeſten gravi exitio*; *& ſtetere cauſæ ultimæ altis urbibus cur perirent funditùs*, & cur *inſolens exercitus imprimeret hoſtile aratrum muris*. *Compeſce* igitur iratam *mentem*. *Fervor pectoris tentavit me quoque in dulci juventâ*, & *immiſit* me *furentem in celeres Iambos*, invitum ſcribere in te. *Nunc ego quæro mutare triſtia mitibus*; *dum fias amica mihi*, *reddaſque animum* mihi, *recantatis opprobriis*, quæ exciderunt mihi.

ANNOTATIONS.

of clay or earth, whoſe wit *Minerva* admiring, promiſed him any thing in heaven that he wanted to perfect his work; he coming hither, and ſeeing that all things were animated by heavenly fire, having a little *ferula* in his hand, put it to the chariot-wheel of the ſun, and that being kindled, he brought fire to the earth, and put therewith life and ſoul into his man, which he made of clay; but *Jupiter*, being angry, firſt ſent *Pandora*, the wife of his brother *Epimetheus*, with a box to her huſband, which after he had opened, there flew out thence ſundry ſorts of diſeaſes. Afterwards he ordered *Prometheus* to be chained to mount *Caucaſus*, and an eagle to be clapt to his liver, which grew up again as faſt as it was eaten, to keep him in continual pain.

11 *Thyeſtes*, the ſon of *Pelops* and *Hippodamia*; he was brother of *Atreus*, whoſe wife having been debauched by him, *Atreus*, to requite him, ſlew his ſon, and invited *Thyeſtes* to dinner; for which crime the ſun, leſt he ſhould be polluted, turned back his courſe. The two brothers after this killed one another.

The KEY.

praiſe every thing that is praiſeworthy about them, whether they are endowed with theſe perfections, or not; becauſe, being generally admirers of themſelves, they will believe it. Since this is the caſe, it is alſo the cauſe, why they are ſooner diſpleaſed at an affront given, and readier to reſent it, than the other ſex.

Horace

The KEY.

Horace had made ſome *Iambics*, or reflecting verſes, ſpeaking ill of *Tyndaris* the daughter of *Gratidia*; but willing to return into favour with her, whom he formerly admired, and greatly loved; he here firſt confeſſes, that he had been guilty of a great fault: to extenuate which, and to regain her favour, he wrote this ODE.

Some of the commentators ſay, that his *Iambics* began, *O filia turpior matre tuâ, quantumvis turpi*; O daughter more deformed than your mother, although ſhe is alſo not very handſome. So that he makes his recantation bear an equal proportion to her commendation, as the *Iambics* had to her defamation or diſpraiſe. And for a further clearing or excuſing of himſelf, he ſays, *ſecondly*, that what he had writ, was not done out of contempt, but out of paſſion, which was of itſelf ſo great, that neither the fulneſs of the ſpirit, that pitch of *enthuſiaſm*, with which the *Cybele* in the mountain *Dindymus* was poſſeſſed, nor that of the prieſts of *Apollo* at *Delphos*, nor of the *Corybantes*, the prieſts of *Bacchus*, was equal to his, which was occaſioned by ſeeing himſelf deſpiſed by her, and another preferred to him; which paſſion he here calls *triſtes iræ*, from the effects of it, which it produces in lovers. And to ſhew the greatneſs of this paſſion, he proceeds farther, and ſays, that thoſe who are ruled by it, fear neither a *Noric* ſword, ſhipwreck, nor *Jupiter*'s thunderbolts. Then he offers a powerful argument, why ſhe ought to pardon and forgive him: there is, ſays *Horace*, ſomething in our original frame and conſtitution, which may ſerve as an apology for the vehemence of this paſſion. It is reported, that *Prometheus*

ODE XVII.

He invites *Tyndaris* [1] to his country-ſeat, ſhewing the pleaſantneſs and conveniencies of it.

NImble-footed Faunus [2], God of the ſhepherds, often takes in exchange the pleaſant mountain Lucretilis [3] for Lycæus [4], out of the mountain Lycæus he moves to Lucretilis; and always keeps off the ſcorching heat, and winds that blow up rain [5], from my goats. Thoſe

ANNOTATIONS.

1 *Tyndaris*, ſee the preceding Ode.

2 *Faunus*, ſee Ode iv.

3 *Lucretilis*, a mountain in the country of the *Sabines*, not far from *Rome*, where *Horace* had a country-houſe. *Mutat Lucretilem Lycæo*, by the figure *hyperbaton*, which puts that firſt which ſhould be laſt, for *mutat Lycæum Lucretili*, he interchanges *Lycæus* for *Lucretilis*.

4 *Lycæus*, a mountain in *Arcadia*, ſacred to *Faunus*, who is the ſame with *Pan*. So *Virgil*, Eclog. ii. *Pan primus calamos cera*

The KEY.

metheus was obliged to add to the original clay, out of which man was formed, a part taken from every animal or living creature, and to have placed in our breaſt (for *ſtomachus* ſignifies *pectus* here) the rage of a furious lion. This being the caſe, I hope that one of your judgment and clemency, O *Tyndaris*, will pardon me.

He goes on ſtill farther to lay before her the ſad effects of this paſſion, bringing in the ſtory of *Thyeſtes*, who having debauched the wife of his brother *Atreus*, *Atreus* was driven to that height of paſſion, that he killed his own ſon, and ſerved him up at dinner to *Thyeſtes*, whom he had invited to his houſe; ſuch a crime this paſſion drove him to, that the ſun would not behold it, but turned back his courſe.

He ſhews moreover, that paſſion hath been the cauſe of the ruin of many flouriſhing cities. Since then you ſee the greatneſs and cruelty of this paſſion, pardon me.

What time this ODE was written is not certainly agreed on, but we have reaſon to think it was in his youthful years, by the *dulci juventâ* ſpoken of at the end. Why it came to be placed here, we may probably conjecture from this: that *Horace* having, in the ODES immediately going before, exhorted his countrymen to unity and concord, to lay aſide their party-diviſions, by the ſad example the ſhip was in, by *Troy*'s not taking warning by the prophecy of *Nereus*: do as I did, ſaith he, when I was a young man, confeſs your faults, lay aſide parties, come in to *Auguſtus*, and exert yourſelves for the good of your country.

ODE XVII.

Invitat Tyndaridem *ad villam ſuam, oſtendens amœnitatem & commoda ejus.*

VELOX amœnum ſæpe Lucretilem
Mutat Lycæo Faunus; & igneam
Defendit æſtatem capellis
Uſque meis, pluvioſque ventos.

ORDO.

VELOX Faunus, Deus paſtorum, *ſæpe mutat amœnum* montem *Lucretilem* cum *Lycæo*, è Lycæo monte migrat in Lucretilem; *& uſque defendit igneam æſtatem, pluvioſque ventos*, à *meis capellis*.

ANNOTATIONS.

rà conjungere plures inſtituit: Pan curat oves oviumque magiſtros; *Pan*, who firſt taught us to conjoin our reeds; *Pan*, who protects the ſheep and their maſters.

5 *Keeps off the ſcorching heat and rainy winds.* The ſouth-wind, eſpecially in the autumn, in *Italy*, is very hurtful to all kinds of cattle and beaſts. So *Virgil*, Eclog. vii. 47. uſes the word *defendo*: *Solſtitium pecori defendite.*

6 *Quærunt*

Thoſe wives of the rank-ſmelling he-goat ſtraggling without hazard, ſecurely, through the wood ſafely ſeek the ſtrawberry-leaves, ſhrubs, lying hid, and thyme [6]; nor are they afraid of the green-ſpeckled ſerpents, nor do the young goats [7] fear the Martian wolves [8], of the wood of Marſus.

However, O Tyndaris, the valleys, and ſmooth rocks of the town of Uſtica declining, built upon the declivity of the mountain, reſound with the charming pipe of Faunus. The Gods defend me, I am under the protection of the Gods; my reſpect to the Gods above and ſuperiors below, and poems, delight the Gods, they love both the one and the other.

From this place, in my little country-ſeat, a rich plenty of rural honors, flowers and fruits, will flow to you abundantly out of the inexhauſtible horn of Fortune [9]. Here you will ſhun the ſultry heat of the dog-ſtar in the remote ſhelving valley, and you will ſing Penelope [10], and the charming-ſkinned, ſmooth as glaſs, Circe [11], ſtriving for one man, for the ſame Ulyſſes, upon a Teïan harp, harp of Anacreon born in Teïa. Here you ſhall drink under the ſun-ſhade cups of harmleſs Leſbian wine [12]; and Thyoneus, Bacchus, the ſon of Semele [13] ſhall not mix battles with Mars [14], he ſhall not arm the gueſts into a battle.

Nor you though ſuſpected fear jealous Cyrus [15]; that he can lay

ANNOTATIONS.

6 *Quærunt arbutos, frutices, latentes, & thyma:* Seek the ſtrawberry-leaves, ſhrubs, lying hid, and thyme. That the goats love this kind of food, *Virgil* tells us, Georg. iii. v. 300. *Jubeo frondentia capris arbuta ſufficere*; I preſcribe ſtrawberry-leaves as proper for the goats.

7 *Hædilia*, from *Hædile, is*, ſignifies *a ſtable*, wherein kids are kept. Here it is taken *ſynecdochically*, for the kids themſelves.

8 *Martian wolves*, of the wood of *Marſus*, or ſo called becauſe they were conſecrated to *Mars*.

9 *Out of the inexhauſtible horn of Fortune.* *Acheloüs* is a famous river of *Epyre* in *Greece*, riſing from mount *Pindus*, and dividing *Ætolia* from *Acarnania*. The poets' ſtory of him is this: That he was the ſon of *Oceanus* and *Tethys*, and being engaged in a duel with *Hercules* for *Deïanira* the king of *Caledonia*'s daughter, and finding he had the worſt of it, he changed himſelf firſt into a ſerpent, then into a bull, whoſe horns *Hercules* broke off, and gave one of them to Plenty, the companion of Fortune. At laſt being quite beaten, he turned himſelf into a river of his own name. The meaning of the fiction is this: As a great river he is ſaid to be the ſon of the *Ocean*; for his turnings and windings, likened to a ſerpent; for his roaring, to a bull. His two horns denote his dividing his ſtream into two branches. *Hercules* broke his horns, by banking and damming up his waters, that they might not overflow and ſpoil the country any more, and by this means procured plenty to the people.

10 *Penelope*, the daughter of *Icarus*, and wife of *Ulyſſes*, a woman of rare chaſtity: her huſband, when they were newly married, went to *Troy*, where he ſtaid ten years, and ten years more he was wandering from his own home; in all which time ſhe would by no means violate her faith given in marriage; and when it was reported that her huſband was dead, her parents could not perſuade her to marry: many Nobles came to court her, and were ready to take her by force, but ſhe craved patience till a web of cloth ſhe had in hand to weave was finiſhed; and to beguile them ſhe in the night undid that which ſhe did in the day; whence the proverb, *Penelopes telam texere*, to do and undo. At laſt her huſband *Ulyſſes* came home,

Impunè tutum * per nemus arbutos
Quærunt latentes & thyma deviæ
Olentis uxores mariti;
Nec virides metuunt colubros †;
Nec Martiales hœdilia ‡ lupos.
Utcunque dulci, Tyndari, fistulâ
Valles, & Usticæ cubantis
Lævia personuere saxa.
Di me tuentur; Dîs pietas mea
Et musa cordi est. Hinc tibi copia
Manabit ad plenum benigno
Ruris honorum opulenta cornu.
Hic in reductâ valle Caniculæ
Vitabis æstus, & fide Teïâ
Dices laborantes in uno
Penelopen, vitreamque Circen.
Hîc innocentis pocula Lesbii
Duces sub umbrâ; nec Semeleïus
Cum Marte confundet Thyoneus
Prœlia. Nec metues protervum
Suspecta Cyrum; ne malè dispari

Hæ *uxores olentis mariti deviæ impunè per tutum nemus quærunt arbutos*, frutices, *latentes, & thyma*; *nec metuunt virides colubros, nec hœdilia* metuunt *lupos Martiales*, silvæ Martii. *Utcunque, O Tyndari, valles, & lævia saxa Usticæ cubantis*, positæ in clivo montis, *personuere dulci fistulâ* Fauni. *Dii tuentur me*, sum in tutelâ Deorum; *mea pietas & musa est cordi Diis*, amant meam pietatem & mea carmina. *Hinc*, in meâ villulâ, *opulenta copia honorum ruris*, florum ac fructuum, *manabit tibi ad plenum benigno cornu* Fortunæ. *Hîc vitabis æstus Caniculæ in reductâ*, semotâ, *valle, & dices Penelopen, & vitream Circen, laborantes in uno* viro, propter eundem Ulyssem, *fide Teïâ*, citharâ Anacreontis. *Hîc duces*, potabis, *sub umbrâ pocula* vini *Lesbii innocentis*; & *Thyoneus*, Bacchus, *Semeleïus*, filius Semeles, *non confundet prœlia cum Marte*, non armabit convivas in prœlium. *Nec tu suspecta metues protervum Cyrum*;

* Totum, *Bentleius.* † Colubras, *Bentl.* ‡ Hæduleæ, *Bentl.*

ANNOTATIONS.

home, and slew all those *ruffians* who had troubled his wife and house.

11 *Circe*, the daughter of *Sol*, and nymph *Perse*; she was a sorceress, and skilful in the nature of herbs; she poisoned her husband king of the *Scythians*; and being for her cruelty expelled the kingdom, went into *Italy*, and there dwelt in an island, whither *Ulysses* and his companions were driven, whom she turned with her inchanted cup into swine: at last, upon entreaty, she restored them again to their former shapes; she bare him a son called *Telegonus*. By *Circe* is to be understood sensual pleasure, which bewitches men, and turns them into beasts.

12 *Vini Lesbii*, of *Lesbian* wine. *Lesbos* is an island in the *Ægean* sea, on the *Asian* side, now called *Metelin*, from *Mitylene*, which was its chief city; it is computed to be one hundred and thirty miles in compass, and produces good wine.

13 *Semeleïus*. *Semele*, the daughter of *Cadmus* king of *Thebes*, and mother of *Bacchus* by *Jupiter*.

14 *Marte*, with *Mars*, see Ode ii.

15 *Jealous Cyrus*. *Cruquius* says, *Diversos mores diversa studia sequuntur*; persons of different inclinations have different manners and designs. Fire and water can never agree. *Cyrus* was quite of a contrary temper to *Tyndaris*. But the great *Cyrus* was the son of *Cambyses* by *Mandane* the daughter of *Astyages*. This *Astyages* king of the *Medes*, being informed by the soothsayers, that of his daughter *Mandane* should be born a son, who should over-rule *Asia*, and drive him from his kingdom, married her to one *Cambyses*, a mean man among the *Persians*, purposing by that means to avoid his prophecy: yet fearing the worst, as soon as *Cyrus* was born of her, he gave him to *Harpagus* to be slain; but he fearing the future displeasure of *Mandane*, when she should be queen, did not slay the child, but gave him to a shepherd, by whom he was brought up, till at last he made good the prophecy of the soothsayers. He first united the kingdom of the

Medes

25 lay on his immodeſt hands no match for you, neither in ſtrength nor manners, nor can he break the crown, garland at the feaſt, ſticking on your head, and tear your innocent garment like a ruffian.

ANNOTATIONS.

Medes and *Perſians*, overthrew the *Lydians*, of whom *Cræſus* was king; took *Babylon*, and was the firſt emperor of the *Perſian* monarchy, which continued 207 years, till *Alexander* the *Great*. This is that *Cyrus*, whoſe name and power was foretold by *Iſaiah*, ch. xlv. ver. 1. a hundred years before he was born. He was a man admired for his perſonage, bravery, wiſdom, and liberality, but eſpecially for his

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The Key.

HORACE, in the preceding Ode, having made a recantation of his *Iambics*, which he wrote againſt *Tyndaris*, hearing that *Cyrus* her preſent gallant, his rival, had affronted her at a feaſt, cut her garland or crown of flowers ſhe had on her head, and tore her garments, when ſhe was at the entertainment, took hold of this opportunity to write this Ode, where he elegantly begins, and invites her to his country-ſeat, telling her that he was the favorite of *Fortune*, an argument that he very well knew was moſt prevailing with the fair ſex, whether a man be young or old; that *Faunus* or *Pan* left *Lycæus*, a mountain in *Arcadia*, ſacred to him, and came to *Lucretilis*, a mountain in *Italy*, in *Sabinum*, near his country-ſeat, by whoſe preſence and muſic his dwelling was charming; his goats and kids, and of conſequence his ſheep, bullocks, and horſes, were protected from the ſcorching heat, the ravenous wolves, and rainy winds; ſo that ſhe would have plenty of milk, butter, cheeſe, and meat: for they have time, ſays he, to feed, and ſtraggle, or wander through the paſtures or fields at their leiſure, and feed on that food which is moſt agreeable to them; *quærunt arbutos, frutices, latentes, & thyma*; they ſeek the ſtrawberry-leaves, as they lie under the ſhrubs, and thyme. Then he proceeds to tell her, beſides all this, *Hinc, meâ villulâ, opulenta copia honorum ruris, florum & fructuum*; from this place, my little village, rich plentiful rural honors of flowers and fruits, *manabit tibi benigno cornu Fortunæ*, will flow to you from the inexhauſtible horn of Fortune. And moſt artfully he brings in the ſtory of *Penelope* and *Circe*, who ſhewed their concern and love only for one man, *Ulyſſes*; inſinuating as much to her, that had ſhe kept by him, one man, and not taken another gallant, this *Cyrus*, this unlucky accident had not befallen her. It ſeems that this miſtreſs of his was a woman of wit, and a poeteſs; for he ſays to her, *Dices Penelopen, & vitream Circen, fide Teïâ, citharâ Anacreontis*; you will ſing *Penelope*,

Incontinentes injiciat manus,
Et ſcindat hærentem coronam
Crinibus, immeritamque veſtem.

ne injiciat incontinentes manus malè diſpari tibi, *& ſcindat coronam hærentem crinibus, immeritamque veſtem.*

ANNOTATIONS.

his memory. *Solinus* relateth, that he could call every ſoldier in his army by his name, when he ſpoke unto them. At laſt itching after more victories, he was ſlain by *Tomyris* queen of the *Scythians*, by whom his head was cut off, and thrown into a veſſel full of blood, with this bitter taunt, *Satia te ſanguine, quem ſitiſti:* Glut yourſelf with blood, which you have thirſted after.

The KEY.

Penelope, and the fair beautiful-ſkinned, ſmooth as glaſs, *Circe*, upon a *Teïan* harp, of *Anacreon* of *Teïa*. We ſay, *Like draws to like: Horace*, being a lyric poet himſelf, could not but admire this woman, who had the ſame genius and taſte as he. Beſides the beauty and charming advantages of his country-ſeat, he tells her, that the Gods had a peculiar care of him; his reverence towards the Gods above, duty to his ſuperiors upon earth, and his poems for the good of the preſent and ſucceeding generations, *mea pietas & muſa eſt cordi Diis*, made the Gods love him. And then he ends beautifully, *Hîc duces ſub umbrâ pocula vini Leſbii innocentis*; here you ſhall drink under the ſhade cups of harmleſs *Leſbian* wine, which will not ſtir up the gueſts to quarrel, as ſhe ſaw and felt at her late unlucky banquet with *Cyrus*. *Nec tu, ſuſpecta, metues protervum Cyrum*; nor ſhall you, ſuſpected, fear jealous *Cyrus*, *ne injiciat incontinentes manus*, leſt he ſhould lay on his immodeſt hands; *ne diſpari tibi*, no match for you, either with reſpect to his ſtrength or his manners; *& ſcindat coronam hærentem crinibus*, nor will he break the crown, the garland at the feaſt, on your head, and tear your innocent garment like a ruffian. You ſhall have better and more honorable entertainment from me, who am the friend of the Goddeſs of *fortune*, the favorite of the Gods, and live as happy, if not happier than *Auguſtus* himſelf.

When this ODE was writ is uncertain.

ODE XVIII.

To QUINTILIUS VARUS.

Wine, moderately taken, exhilarates the mind; but drank immoderately, ſtirs up fury.

O Varus[1], you ſhall plant no tree before that of the ſacred vine about your fertile ground[2] of Tibur[3], and the walls of Catilus. For GOD hath laid all hardſhips upon ſober men: nor are pinching cares otherwiſe to be driven from us than by drinking liberally.

For who after drinking freely complains of the hardſhips of war, or poverty? Who, O father Bacchus[4], does not rather praiſe thee, and thee, O comely Venus? But the conteſt of the Centaurs[5] fought with the Lapithæ[6] after they had drank plentifully teaches us, that no one ſhould abuſe the favor of moderate drinking wine; and Bacchus not propitious to the Thracians[7] teaches us the ſame leſſon: when they deſirous of gratifying their luſtful deſires make but a very ſmall difference between what is lawful and what unlawful.

O candid Bacchus[8], I will not diſturb you againſt your will, will not drink out of meaſure; nor will I diſcover to others that which is hid with divers leaves. O Bacchus, ſilence your loud-ſounding cymbals with your Phrygian horn[9], the vain babbling of unthinking drunkards, which the blind love of one's ſelf uſually follows, and arrogance more than enough lifting up its empty head, and an inclination to betray ſecrets, more tranſparent than glaſs, which ſhews every thing that is within it.

ANNOTATIONS.

1 *Varus.* This ſeems not to be that *Varus* mentioned Ode vi. but that *Quintilius Varus*, whom *Auguſtus* made deputy of *Gallia Ciſalpina*, and afterwards captain of his forces in *Germany*. He made a truce with the *Germans*, who, breaking their oath, came upon him ſuddenly, and, after three days fight, he ſlew himſelf through grief. *Horace* much laments his death, and *Virgil* extols his life, *Eclog.* vi. For by his means *Virgil* was reinſtated into his former poſſeſſions, whereas all his neighbours were deprived of theirs. Although *Torrentius* is of opinion, that this is the *Varus* named here; yet *Dacier* will have it to be *Quintilius Varus* the poet, whoſe death *Horace*, Ode xxiv. bemoans, and who died in the year of the city 729. when *Horace* was about forty-two years old.

2 *Fertile ground*, that which is eaſily cultivated, and which, upon a moderate manuring, brings forth great increaſe.

3 *Tibur*, a city in *Latium*, about ſixteen miles from *Rome*, built by *Tiburtus* the brother of *Catillus*, and therefore called here the walls of *Catilus*, now named *Tivoli*, ſeated upon the river *Anio*, near which *Varus* had his country-ſeat.

4 *Bacchus.* See Ode xii.

5 *The conteſt of the Centaurs*, a people of *Theſſaly*, near mount *Pelion*, who firſt broke horſes for war; whence it came to paſs that they, being ſeen by other people on horſeback at a diſtance, were ſuppoſed to be but one creature, who had the upper part like a man, and the other part of his body like a horſe. The poets fable, that they were begotten by *Ixion* on a cloud, which

ODE XVIII.

Ad QUINTILIUM VARUM.

Vinum, moderatè ſumptum, exhilarat animam; at hauſtum immoderatè, excitat furorem.

NULLAM, Vare, ſacrâ vite priùs ſeveris arborem
Circa mite ſolum Tiburis, & mœnia Catili.
Siccis omnia nam dura Deus propoſuit: neque
Mordaces aliter diffugiunt ſolicitudines.
Quis poſt vina gravem militiam, aut pauperiem crepat?
Quis non te potiùs, Bacche pater, teque, decens Venus?
At, ne quis modici tranſiliat munera Liberi,
Centaurea monet cum Lapithis rixa ſuper mero
Debellata; monet Sithoniis non levis Evius:
Cum fas atque nefas exiguo fine libidinum
Diſcernunt avidi. Non ego te, candide Baſſareu,
Invitum quatiam; nec variis obſita frondibus
Sub divum rapiam. Sæva tene cum Berecynthio
Cornu tympana, quæ ſubſequitur cæcus amor ſui,
Et tollens vacuum plùs nimio gloria verticem,
Arcanique fides prodiga, perlucidior vitro.

ORDO.

O *Vare, ſeveris nullam arborem priùs ſacrâ vite circa mite ſolum Tiburis, & mœnia Catili. Nam Deus propoſuit omnia dura ſiccis* viris: *neque mordaces ſolicitudines diffugiunt* à nobis *aliter* quàm liberè bibendo. Nam *quis poſt vina* largè pota *crepat gravem* eſſe *militiam, aut pauperiem? Quis*, O *Bacche pater, non potiùs* laudat *te, teque*, O *decens Venus?* At *Centaurea rixa debellata cum Lapithis ſuper mero* largiùs hauſto *monet* nos, *ne quis tranſiliat munera modici Liberi*; & *Evius non levis Sithoniis monet* nos: *cum* illi *avidi* explendarum *libidinum diſcernunt fas atque nefas exiguo fine.* O *candide Baſſareu, non ego quatiam te invitum*, non bibam ultrà modum; *nec rapiam ſub divum obſita* in *variis frondibus.* O Bacche, *tene ſæva tympana cum Berecynthio cornu*, vanos ſermones ebriorum, *quæ cæcus amor ſui ſubſequitur, & gloria plùs nimio tollens vacuum verticem, fideſque prodiga arcani, perlucidior vitro.*

ANNOTATIONS.

which he embraced inſtead of *Juno*. The ground of the ſtory was, that the place of their reſidence was called in *Greek*, *Nephele*, which ſignifies a cloud. At laſt, in a drunken ſcuffle at *Pirithoüs* his wedding, they were knocked on the head by the *Lapithæ*.

6 *Lapithæ*, a people of *Theſſaly*, near mount *Olympus*. *Pirithoüs* was their king, who having drank to exceſs at his wedding, the *Centaurs* endeavoured to raviſh *Hippodamia*, the king's new-married queen; or, as ſome ſay, attempted to raviſh the wives of the *Lapithæ* at the wedding, and were therefore all put to death.

7 *Stithoniis*, *Thracians*. *Thrace* is a large country in *Europe*, commonly called *Romania*, bounded with the *Euxine* and *Ægean* ſeas, and the mountain *Hæmus*, a part whereof is called *Sithonia*. They were great haters of wine, and therefore *Horace* ſays here, that *Bacchus* was *non levis*, heavy or ſevere upon them; he is called *Evius*, from εὖ *bene*, and υἱὸς *filius*, as denoting the joy and mirth of thoſe who celebrated his myſteries.

8 *Baſſareus*. *Bacchus* is here ſo called, either from a coat that he wore, or ſhoes of a wolf's ſkin, which are called *baſſara*, or from a gown which hung down to his heels, which was worn uſually at *Baſſarus*, a place in *Lydia*. See Ode viii.

9 *Berecynthio*, *Phrygian*. *Berecynthus* is a mountain in *Phrygia*, a country in *Aſia* the Leſs, which was divided into the greater called *Pacatiana*, and now *Germian*; and the leſſer called *Troas*, being of old the kingdom of the *Trojans*; and *Helleſpontica* now *Sacrum*. *Virgil* has *Berecynthia mater*, that is, *Cybele*, the mother of the Gods, who was worſhipped in this mountain.

The KEY.

VARUS being encumbered with the public affairs, and given too much to ſtudy, *Horace*, in imitation of *Alcæus*, whom he here follows almoſt word for word, adviſes him to lay aſide ſerious buſineſs, and apply himſelf to the improving his country-eſtate, by planting of trees, eſpecially vines, which would thrive very well in the fertile ground of *Tibur*. Againſt anxiety of mind, to which ſober men are uſually too much addicted, a remedy is granted, namely the moderate uſe of wine; ſo that this was one encouragement for *Varus* to plant vines. He proſecutes this argument, and ſays further; *Quis poſt vina pota crepat gravem eſſe militiam, aut pauperiem?* For who after drinking plentifully complains of the hardſhips of war, or poverty? But, ſays *Varus*, the fate of the *Lapithæ*, who were cut off by the *Centaurs* when they were drunk, ſhould teach all men to abſtain from the drinking of wine. *Horace* anſwers that: *O candide Baſſareu, non ego quatiam te invitum, non bibam ultra modum*; O candid *Bacchus*, I will not diſturb you, or put you out of order, I will not drink more of your cheering liquor than the neceſſity of nature, and my ſinking ſpirits require; ſo that this is a *metaphorical* expreſſion, taken from the cuſtom uſed at feaſts, when they brought out the images of their Gods from the place where the laws ſtood, till ſuch time as they thought they had eat and drank enough. I will not drink to exceſs, ſo as to betray the ſecrets of other men, or make jars and quarrels in company, nor make a vain boaſting of my pedigree, wit, nor riches; nor even diſcloſe my own ſecrets, which ought to be concealed and hid. There is a mean between too little and too much drinking; ſo much as is needful for the ſatisfying of nature, and keeping up of the ſpirits, is of real ſervice to mankind; but that which inflames men, and caſts

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ODE XIX.

He writes that he burns with the love of GLYCERA.

CRUEL[1] Venus[2] mother of Love[3], and Bacchus ſon[4] of Semele the Theban[5], and wanton licentiouſneſs[6], force me to apply my mind again to extinguiſhed amours[7].

The

ANNOTATIONS.

1 *Cruel*, ſo Book IV. Ode i. he gives *Venus* the ſame epithet, *Sæva mater dulcium Cupidinum, deſine flectere me jam durum mollibus imperiis circa luſtra decem*: Cruel mother of ſoft Deſires, ceaſe to bend my mind now intractable to effeminate deſires, being about fifty years old.

2 *Venus*, ſee Ode ii.

3 *Love*, ſee Ode v.

4 *Puer, Bacchus*, ſee Ode xii.

5 The

The KEY.

caſts them as it were into a fever of madneſs, ought to be avoided: and therefore he ſays, *O Bacche, tene ſæva tympana cum Berecynthio cornu*; O *Bacchus*, ſilence your loud-ſounding cymbals with your *Phrygian* horn, the vain babblings of unthinking drunkards.

This vice of drunkenneſs has very fatal effects on the mind, the body, and the fortune of the perſon who is devoted to it: in regard to the mind, it diſcovers every flaw in it. The ſober man, by the ſtrength of reaſon, may keep under and ſubdue every vice or folly, to which he is moſt inclined; but wine makes every latent ſeed ſprout up in the ſoul, and ſhew itſelf; it gives fury to the paſſions, and force to thoſe objects, which are apt to produce them. It often turns the good-natured man into an idiot, and the choleric into an aſſaſſin. It gives bitterneſs to reſentment, it makes vanity inſupportable, and diſplays every little ſpot of the ſoul in its utmoſt deformity. It has alſo a bad influence on the mind, even in its ſober moments; and it inſenſibly weakens the underſtanding, impairs the memory, and makes thoſe faults habitual, which are produced by frequent exceſſes.

But to return to *Horace:* in this ODE he recommends planting of vines to his friend *Varus*, which has an advantage not to be found in moſt other works, as it gives a pleaſure of a more laſting date, and continually improves in the eye of the planter. When you have finiſhed a building, or any other undertaking of the like nature, it will in a few years begin to decay and haſten to ruin. On the contrary, when you have finiſhed your plantations, they will yearly increaſe to greater degree of perfection. *Horace* therefore could not give his friend better advice than that of planting, either with reſpect to his health, or improving his wealth.

What time this ODE was written is uncertain.

ODE XIX.

Scribit ſe uri amore GLYCERÆ.

MATER ſæva Cupidinum,
Thebanæque jubet me Semeles puer,
Et laſciva licentia,
Finitis animum reddere amoribus.

ORDO.

SÆVA Venus *mater Cupidinum*, amorum, *puerque Semeles Thebanæ, & laſciva licentia, jubet me reddere animum finitis amoribus.*

ANNOTATIONS.

5 *The Theban*, ſee Ode vii.

6 *Licentiouſneſs.* Mr. *Dacier* obſerves, that *Horace* in this place makes *licentia* a Goddeſs.

7 *To apply my mind again to extinguiſhed amours* The commentator in *Cruquius* ſays, *finitis amoribus*, id eſt, *neglectis & alienatis à me, denuò incitari iis*; that is, out of mind, and alienated from me, to be again incited by them.

The beauty of Glycera[8], ſhining more brightly than Parian marble[9], inflames me: her pleaſant humour, and complexion too dangerous to be looked upon[10], inflames me.

Venus wholly with force ruſhing upon me hath forſaken Cyprus[11]: nor does ſhe allow me to write the warlike achievements of the Scythians[12], and the valiant Parthians[13] with their horſes, after a pretended flight, returning back to the battle; nor any of thoſe things which do not belong to herſelf. O ſervants, bring me here a green turf, lay vervain and incenſe before me, with a cup of wine two years old. The ſacrifice being made Venus will become milder.

ANNOTATIONS.

8 *The beauty of Glycera.* A certain ſplendor in the ſparkling of the eyes, comelineſs in the lineaments of the face, with a decent geſture ſuitable to them, like the loadſtone, draws the affections of men to it, that they cannot ſhake off its chains.

9 *More brightly than Parian marble. Paros* is an iſland in the *Ægean* ſea, one of the *Cyclades*, famous for a bright and curious ſort of marble.

10 *Too dangerous to be looked upon.* This is a Greciſm, for *lubricus aſpectu*, dangerous to be beheld. As we cannot walk upon finely poliſhed marble without running the hazard of falling, ſo neither can we behold a beau-

The KEY.

AS the proverb is, *A burnt child dreads the fire*; *Horace* having the ſame paſſion of love in his youth, as young men are commonly liable to, he writes this to caution men of riper age to be on their guard, leſt that paſſion ſeize them again. He begins very elegantly, *Sæva Venus mater Cupidinum*, Cruel *Venus* mother of Love. When this paſſion exceeds the bounds of moderation, it impairs the health and ſtrength of the body, puts thoſe who are overcome by it upon quarrels, and often ends in murder and bloodſhed. *Horace* may very well call *Venus* cruel; when he is mentioning this paſſion with reſpect to moderation, he gives her other epithets, as ODE ii. where he ſays, *Sive tu mavis Erycina ridens, circa quam volat jocus & cupido*; or you chooſe rather, O ſmiling *Venus*, about whom love and merriment fly. And ODE xv. Book IV. *Canemus Trojam & Anchiſen, & progeniem almæ Veneris*; we will ſing *Troy* and *Anchiſes*, and the progeny or offſpring of bountiful *Venus*. But here he joins *Venus* and *Mars* together, *Puerque Semeles Thebanæ*; the ſon of *Semele* the *Theban*. This paſſion of love has been the cauſe of many wars; both ſacred and profane hiſtories furniſh us with many examples; the raviſhing of *Dinah* the daughter of *Jacob*, which was in the year of the world 2214, cut off the whole nation of the *Shechemites*; and the amours of *Helen* queen

of

Urit me Glyceræ nitor,
  Splendentis Pario marmore puriùs:
Urit grata protervitas,
  Et vultus nimiùm lubricus aſpici.
In me tota ruens Venus
  Cyprum deſeruit: nec patitur Scythas,
Et verſis animoſum equis
  Parthum dicere; nec quæ nihil attinent.
Hìc vivum mihi ceſpitem, hìc
  Verbenas, pueri, ponite, thuraque,
Bimi cum paterâ meri.
  Mactatâ veniet lenior hoſtiâ.

Nitor Glyceræ, ſplendentis puriùs Pario marmore, urit me: grata ejus *protervitas urit* me, *& vultus nimiùm lubricus aſpici. Venus tota ruens in me deſeruit Cyprum: nec patitur* me *dicere Scythas,* res bellicoſas, *& Parthum animoſum equis verſis; nec* alia *quæ nihil attinent* ad ipſam. O *pueri,* afferte *mihi hìc vivum ceſpitem, hìc ponite verbenas thuraque, cum paterâ vini bimi. Hoſtiâ mactatâ* Venus *veniet lenior.*

ANNOTATIONS.

a beautiful woman, without falling a ſacrifice to her charms.

11 *Cyprus*, ſee Ode i.

12 *Scythians. Scythia* was a large country, now called *Tartary*, divided into the *Aſiatic* and *European*. That in *Aſia* lies partly on this ſide *Imaüs*, and partly on the other ſide, and comprizes a vaſt quantity of land and people. That in *Europe* lies about the *Euxine* ſea, and the *Mœotic* lake.

13 *Parthians. Parthia*, a country in *Aſia*, lying between *Media* and *Carmania*, and the *Hyrcanian* ſea. The *Parthians* fought with bows and arrows, and that flying; ſo that by turning about their horſes, they ſhot and wounded the enemy who was purſuing them.

The KEY.

of *Lacedæmon* and *Alexander*, laid the city of *Troy* in aſhes, cut off the father, mother, and whole family, and ruined the nation of the *Trojans*, which was in the year of the world 2567. But there is a third, which *Horace* has here joined with theſe two, and that is, *laſciva licentia*, wanton idleneſs, full-feeding. When one gives looſe reins to this paſſion, and will not endeavour to check it in its firſt appearance, it will ſoon get the maſtery over him; it is eaſy to kindle a fire out of old embers, the ſeeds of corruption that we have within us; for although to appearance they may ſeem extinguiſhed, yet if you blow a little, they will kindle again. If *Horace* had approved of this, he would never have called *Venus* cruel; but he proceeds to ſhew how men tempt themſelves; *Nitor Glyceræ, ſplendentis puriùs Pario marmore, urit me*; the beauty of *Glycera*, ſhining more brightly than *Parian* marble, inflames me.

Nature has laid out all her art in beautifying the face; ſhe has touched it with vermilion, planted in it a double row of ivory, made it the ſeat of ſmiles and bluſhes, lightened it up and enlivened it with the brightneſs of the eyes, hung it on each ſide with curious organs of ſenſe, given it airs and graces that cannot be deſcribed, and ſurrounded it with ſuch a ſhade of hair, as ſets all its beauties in the moſt agreeable light. So that we ſhould not wonder when

The Key.

Horace ſays, *Grata ejus protervitas urit me, & vultus nimiùm lubricus aſpici.* And then he goes on, *Tota Venus ruens in me deſeruit Cyprum*; *Venus* with her whole force ruſhing upon me hath forſaken *Cyprus*. This puts me in mind of St. *Paul, who had a thorn in the fleſh given him, a meſſenger of Satan to buffet him*, when he ſays, *the fleſh luſteth againſt the ſpirit, and the ſpirit againſt the fleſh. O wretched man that I am, who ſhall deliver me from this body of ſin and death! Horace* ſays, *Nec patitur me dicere Scythas, res bellicoſas, & animoſum Parthum*; nor will *Venus* allow me to write the warlike achievements of the *Scythians*, and the courageous *Parthians*. Is not this like what the ſame Apoſtle ſays, *To will is preſent with me, but to do that which is good I cannot?* Then *Horace* in haſte, as his laſt refuge, ſays, *O pueri, afferte hìc vivum ceſpitem, ponite hìc verbenas thuraque:* O ſervants, bring hither a green turf, *to build an altar upon*; *hoſtiâ mactatâ Venus veniet lenior*; the ſacrifice being made and finiſhed *Venus* will become milder. *Mactata* muſt not here ſignify killed or ſlain, becauſe *Venus* being the Mother and Goddeſs of life, there was no blood ſhed at

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ODE XX.

To Mæcenas.

He invites Mæcenas to a feaſt not at all expenſive.

O Dear Mæcenas [1] knight, who are an ornament to the Roman knights, if you will vouchſafe me the honor to come to my houſe, you ſhall drink *Sabine* wine [2] of a low price in moderate glaſſes, which I myſelf pitched after it was put in a Grecian earthen caſk [3], that very day in which ſo great applauſe was given you in the theatre [4]; ſo that the banks of your father's

ANNOTATIONS.

1 *Mæcenas*, ſee Ode i.

2 *Sabinum, Sabine*, a country not far from *Rome*, the inhabitants whereof are called *Sabini*, a people with whom *Romulus* at firſt had many bickerings, till at laſt *Tatius* and he agreed to make them one people: their wine was but in little eſteem. *Pliny* ſays, that amongſt all the *Italian* wines, the *Sabine* is the lighteſt, and may be drank from ſeven to fifteen years old ſeaſonably.

3 *Earthen caſk*, made in *Greece*, and fit for

The KEY.

at her ſacrifices; they offered only to her ſalt, bread, wine, and frankincenſe. *Horace* here has his recourſe to heaven, as his laſt refuge, either to free him from his paſſion, or to render it more eaſy, that he might have ſtrength to bear it. GOD has commanded us daily to pray, *Lead us not into temptation*; he knows how ready we are to tempt ourſelves, and has therefore ſhewn us a remedy, namely, earneſtly to pray againſt it.

We have now ſeen this beautiful ODE, and *Horace*'s deſign in writing it, that both young and old men ought to beware of the ſnares of beautiful women, whoſe charms are as dangerous to behold, as the walking upon the fine poliſhed marble is apt to make us fall and ſtumble (how noble is the compariſon!) that we are not able of ourſelves to reſiſt the temptations, but muſt have recourſe to prayer and aſſiſtance from above.

When this ODE was writ is uncertain, but this we are ſure of, that he was then old, by his ſaying at the beginning of it, *Jubet me reddere animum finitis amoribus*; force me to call back my mind to extinguiſhed amours.

ODE XX.

Ad MÆCENATEM.

Invitat MÆCENATEM *ad convivium minimè ſumptuoſum.*

VILE potabis modicis Sabinum
Cantharis, Græcâ quod ego ipſe teſtâ
Conditum levi, datus in theatro
Cùm tibi plauſus,
Care * Mæcenas eques; ut paterni

ORDO.

O *Care Mæcenas eques*, decus Romanorum equitum, ſi veneris ad meam domum, *potabis* vinum *Sabinum vile* in *cantharis modicis*, *quod ego ipſe levi*, pice obduxi, poſtquam *conditum* fuit *teſtâ Græcâ*, figulinâ, *cùm*, eo ipſo tempore, quo tantus *plauſus tibi datus* eſt *in theatro*;

* Clare, *Bentleius*.

ANNOTATIONS.

for the purpoſe, becauſe they kept it better and cooler than wood could do.

4 *In the theatre.* A great building built in form of a ſemicircle, with galleries one above another, and a great court in the middle, where the Players, Gladiators, &c. fought, the people ſitting in the galleries beholding them, who, when they were pleaſed, ſhouted and gave their applauſe. *Theatrum*, which properly ſignifies the place of action, by a *metonymy* is often taken for the ſpectators.

5 *The*

father's river[5], Tiber, running through your anceſtors' dominions, and the merry image of the voice, echo, of the Vatican hill[6], reſounded your praiſes.

You may drink rich Cæcubean wine[7], and the grapes preſſed in the celebrated Calenian preſs[8], at your own houſe: for neither the Falernian wine[9], nor thoſe growing upon the rocks of mount Formianum[10], enrich my caſks.

ANNOTATIONS.

5 *The banks of your father's river.* So great was the applauſe of the people, that the banks of the river, and the *Vatican* hill, which were near *Pompey*'s theatre, echoed it back again.

6 *The Vatican hill.* So called either from the God *Vaticanus*, or from *vaticinari*, which ſignifies *to propheſy*. It is one of the ſeven hills whereon *Rome* is built; whereon alſo ſtands the Pope's palace, St. *Peter*'s church, and the *Vatican* library, which was begun by *Julius* the ſecond, ſurnamed

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The Key.

THERE is not a more pleaſant exerciſe of the mind than gratitude; it is accompanied with ſuch an inward ſatisfaction, that the duty is ſufficiently rewarded by the performance. It is not, like the practice of many other virtues, difficult and painful, but attended with ſo much pleaſure, that were there no poſitive command which enjoined it, nor any recompence laid up for it hereafter, a generous mind would indulge it, for the mutual gratification that accompanies it.

Mæcenas being lately recovered from a fit of ſickneſs, in which he was given over as paſt recovery, and coming to the theatre to the play, that was acted after the victory of *Auguſtus* over *Cleopatra*, *Antony*, and the *Egyptian* fleet, at *Actium*; the people clapped him exceedingly, for joy that they ſaw him alive, and made ſuch a joyful ſhouting, that the banks of the river *Tiber*, and the *Vatican* hill, by *echo*, repeated it. *Mæcenas*, ſome time after this, acquaints *Horace*, that he was to paſs through his country, and that in his way he would viſit him. *Horace*, who was never wanting in gratitude to thoſe he owed favors to, ſends *Mæcenas* this Ode by way of anſwer, wherein he compliments him as an ancient *Roman* knight, and the ornament of the order, becauſe he might have been a *ſenator*, but would never riſe higher; reputing it a greater honor to be the firſt knight of the order than the laſt of a ſenator. *Horace* here tells him what entertainment he ſhould have, and that he muſt be contented with a hearty welcome, inſtead of fine and ſumptuous diſhes. And he artificially pitches upon a time, which he thought would be moſt grateful and acceptable to *Mæcenas*'s remembrance,

Fluminis ripæ, ſimul & jocoſa
Redderet laudes tibi Vaticani
Montis imago.
Cæcubum, & prælo domitam Caleno
Tu bibes uvam: mea nec Falernæ
Temperant vites, neque Formiani
Pocula colles.

ut ripæ paterni fluminis, Tiberis, per avita regna tranſeuntis, *& jocoſa ſimul imago*, echo, *montis Vaticani, redderet tibi* tuas *laudes. Tu bibes Cæcubum* vinum, *& uvam domitam* in *prælo Caleno: nec* enim *Falernæ vites*, vina Falerna, *neque* illæ natæ ſuper colles *Formiani, temperant mea pocula.*

ANNOTATIONS.

named the *Warrior*, and finiſhed and dedicated to *Sextus* the fifth.

7 *Cæcubum*, a town in *Campania*, not far from *Cajeta*. The wine produced there was much eſteemed.

8 *Calenian preſs*. A town in *Campania*, where they made the beſt wine-preſſes.

9 *Falernian wine*. A hill in *Campania*, where grew excellent wine.

10 *Mount Formianum*, near the city of *Formiæ*, the ſeat of the *Læſtrygones*, now ſwallowed up by the ſea, and called *Golfo di Gaietta*. The wine of this place was much valued.

The KEY.

membrance, *eo ipſo tempore, quo tantus plauſus datus fuit tibi in theatro*; at that very time, when the applauſe upon your recovery, and coming to the theatre, was ſo great, and put ſuch ſpirit and life into them, that they all ſhouted for joy, and made the banks, valleys, and *Vatican* hill reſound the echo of it. And that this may the better pleaſe *Mæcenas*, he adds, *Ripæ paterni fluminis, Tiberis, tranſeuntis per avita regna*; the banks of your father's river, running through your anceſtors' kingdoms or dominions. You, ſaith *Horace*, may drink rich wine at home; but at my houſe expect no rarities.

This ODE was written in the year of the city 722, of *Horace*'s age 35, before CHRIST 29; ſo that from this preſent year of our BLESSED LORD 1739, it is 1768 years old.

ODE

ODE XXI.

Upon DIANA *and* APOLLO.

He exhorts virgins and young men to ſing their praiſes.

CHOIR [1] *of* YOUNG MEN.

O Young virgins, ſing forth the praiſes of Diana [2].

CHOIR *of* VIRGINS.

O young men, ſing the praiſes of beardleſs Cynthius, Apollo [3] always young.

BOTH CHOIRS.

And ſing the praiſes of Latona [4], the mother of both, entirely beloved by the ſupreme Jupiter.

CHOIR *of* YOUNG MEN.

Ye, O virgins, celebrate the praiſes of that Goddeſs who delighteth in purling ſtreams and ſhady woods, and appeareth afar off either in the cold mountain of Algidus [5], or in the ſhady woods of Erymanthus [6] in Arcadia [7], or verdant Cragus [8].

CHOIR *of* VIRGINS.

But, O ye chaſte young men, extol with as many praiſes Tempe [9], the pleaſant valley of Theſſaly, the receſs of Apollo after he had killed the ſerpent Pytho, and Delos [10] the iſland and birth-place of Apollo and Diana, whoſe ſhoulder is adorned with a golden quiver, and the harp which he got from his brother Mercury.

BOTH CHOIRS.

This Apollo, moved by your prayers, will turn away from the people of Rome, and Auguſtus Cæſar their prince, the lamentable war, he will alſo turn away miſerable famine and the plague from us, to the Perſians [11] and Britons.

ANNOTATIONS.

1 *Choir of boys.* *Zoſimus'* new hiſtory, Book xi. hath determined the number, twenty-ſeven illuſtrious young men, and as many virgins: and *Flamius Vopiſcus Aurelianus* tells us, that they ought to be ſuch whoſe fathers and mothers were alive. For the *Romans* were of opinion, that the Gods were always angry when they called a man or woman off the ſtage of this life, by death; that therefore ſuch young men and ladies, whoſe fathers and mothers were ſtill alive, would be more acceptable to the Gods.

2 *Diana*, the daughter of *Jupiter* by *Latona*, at the ſame birth with *Apollo*; who, out of love to chaſtity, avoiding all conſort and acquaintance with men, with ſome Nymphs in her company, retired into the woods, and there exerciſed herſelf in hunting wild beaſts, carrying about with her a bow and quiver; whereupon ſhe was called the Goddeſs of the woods, and was much honored for her chaſtity, having many temples dedicated unto her, of which that at *Epheſus* was the moſt famous.

3 *Apollo*, ſee Ode vii.

4 *Latona.* *Latona*, the mother of *Diana*, ſo called, becauſe ſhe hid herſelf in that part of *Italy* formerly called *Latium*, but now *Campania di Roma*, and St. *Peter's* Patrimony; it lies between *Tuſcany* weſtward, and *Campania* eaſtward. This ſhe did to avoid *Juno's* wrath, being at that time pregnant with *Apollo* and *Diana* by *Jupiter*.

5 *Algidus*

ODE XXI.

In DIANAM & APOLLINEM.

Hortatur virgines & pueros ad canendas eorum laudes.

DIANAM teneræ dicite virgines:
Intonsum, pueri, dicite Cynthium;
Latonamque supremo
Dilectam penitùs Jovi.
Vos lætam fluviis & nemorum comâ*,
Quæcunque aut gelido prominet Algido,
Nigris aut Erymanthi
Silvis, aut viridis Cragi.
Vos Tempe totidem tollite laudibus,
Natalemque, mares, Delon Apollinis,
Insignemque pharetrâ
Fraternâque humerum lyrâ.
Hic bellum lacrymosum, hic miseram famem
Pestemque à populo, & principe Cæsare, in
Persas atque Britannos,
Vestrâ motus aget prece.

ORDO.

CHORUS PUERORUM.

O *teneræ virgines, dicite Dianam*, ejus laudes canite.

CHORUS PUELLARUM.

Pueri, dicite intonsum Cynthium, Apollinem imberbem.

UTERQUE CHORUS.

Dicite & *Latonám*, matrem utriusque, *dilectam penitùs* à *supremo Jove*.

CHORUS PUERORUM.

Vos, O virgines, celebrate Deam *lætam fluviis & comâ nemorum, quæcunque* illa sit, *seu prominet* in *gelido* monte *Algido, aut* in *silvis nigris Erymanthi* Arcadiæ, *aut viridis Cragi*.

CHORUS PUELLARUM.

Vos autem casti *mares, tollite totidem laudibus Tempe*, vallem Thessaliæ, secessum Apollinis post interfectum serpentem Pythonem, *Delonque* insulam *natalem Apollinis* & Dianæ, *& humerum* Apollinis *insignem* aureâ *pharetrâ, & fraternâ lyrâ*, à fratre Mercurio acceptâ.

UTERQUE CHORUS.

Hic Apollo, *motus vestrâ prece, aget*, avertet, *à populo* Romano, *& Cæsare*, Augusto, ejus *principe, lacrymosum bellum, hic* etiam aget à nobis *miseram famem pestemque, in Persas & Britannos*.

* Comam, *Bentleius*.

ANNOTATIONS.

5 *Algidus*, a hill so called, *ab assiduo frigore*, from its continual coldness. It was about twelve miles from *Rome*.

6 *Erymanthus*, a mountain in *Arcadia*, where was a wood, in which *Hercules* slew a huge wild boar.

7 *Arcadia*, a country in the middle of *Peloponnesus*, having very good pasture-ground, and therefore abounding with shepherds, who were given to music and the horn-pipe. *Pan* was the peculiar God of this country.

8 *Cragus*, a mountain sacred to *Apollo*, in *Lycia*, a country in *Asia* the Less, now called *Bricquia* by some, by others *Aldinelli*, situated between *Caria* and *Pamphylia*.

9 *Tempe*, a pleasant vale in *Thessaly*, lying between the hills *Ossa*, *Olympus*, and *Pelion*, the river *Peneus* running through the midst of it.

10 *Delos*, an island in the *Ægean* sea, being the chief of the *Cyclades*, where *Latona* was delivered of *Apollo* and *Diana*, to whom therefore the island was consecrated, and held a place of so great devotion, that the *Persians*, when they made war against *Greece*, and had brought to *Delos* a navy of a thousand sail of ships, yet out of reverence they forbore meddling with any thing there. It is said to have been once a floating island, therefore called by *Ovid*, *erratica Delos*, wandering *Delos*. It was not lawful to bring up a dog in the island, nor to bury any dead body in it, neither was any to bring forth children there; wherefore if any one were sick, or great with child, they were removed to some of the neighbouring islands. It had formerly been called *Ortygia*, *Asteria*, *Cynthia*, and by other names.

11 *Persians*, the people of *Asia*, whose country is called *Persia*, lying between *Media*, *Carmania*, and the *Hyrcanian* sea: by the merchants it is called *Arach*, by others *Corason*.

The

The KEY.

THE love of praiſe is a paſſion deeply fixed in the mind of every perſon, and thoſe, who are moſt affected with it, ſeem moſt to partake of that particle of divinity, which diſtinguiſhes mankind from the inferior creation. The Supreme Being himſelf is moſt pleaſed with praiſe and thankſgiving; the other part of our duty is but an acknowledgment of our faults, whilſt this is an immediate adoration of his perfections.

The *Romans* had been haraſſed with three great civil wars, upon which followed an univerſal peace over all the conquered world. *Auguſtus* therefore deſired *Horace* to write this ODE or HYMN of *praiſe* and *thankſgiving*, to be ſung by a choir of twenty-ſeven young men, and another of as many virgins, whoſe fathers and mothers were ſtill alive, by turns, each CHORUS ſinging their part. I have therefore diſtinguiſhed each CHORUS by itſelf, to make it appear the eaſier to the underſtanding of my young readers. It is addreſſed to *Diana* and *Apollo*, becauſe they were reckoned amongſt the *Dii averrunci*, the Gods that turned away wrath. Mr. *Dacier* thinks that this was a PREPARATION-HYMN for that mentioned at the

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ODE XXII.

To ARISTIUS FUSCUS.

Integrity of life is every where ſafe, and he proves it by his own example.

O Fuſcus[1], a man of an upright life[2], and conſcious of no wickedneſs, will not need either the darts of the Moors[3], nor a bow, nor quiver full of poiſoned arrows. Whether

ANNOTATIONS.

[1] *Ariſtius Fuſcus*, a good man, of virtuous morals. *Horace*, for the moſt part, dedicates his poems (and writes them on a ſubject) ſuitable to the virtues and vices of thoſe he addreſſes them to. So *Sat.* ix. Book I. *Ecce Fuſcus Ariſtius occurrit mihi carus*: *Behold* Ariſtius Fuſcus, *dearly beloved by me, meets me.*

[2] *Integer vitæ, puruſque ſceleris.* Theſe are imitations of the *Greek* idioms, for *vir ex integrâ vitâ, puruſque ſcelere. Virgil*, as well as *Horace*, hath many Greciſms of this

The KEY.

the end of the fifth Book. *Pere Sanadon* ſays, it is the third part of the *Carmen Seculare.*

To move theſe divinities the better, *Horace* remarkably deſcribes whom they are to pray to. As a farther motive, he makes mention of thoſe woods, hills and mountains, in which they moſt delighted, as *Algidus*, *Erymanthus*, *Cragus*, and *Tempe*; in all which places altars were erected to them. The laſt CHORUS, which conſiſts both of young men and virgins, ſhews the chief deſign of the ODE. This very *Apollo*, moved by your prayer, will drive away from the people of *Rome*, and *Cæſar Auguſtus* their prince, lamentable war, which generally produces famine, and famine brings peſtilence; therefore *Horace* ſays, he alſo will drive away theſe miſerable calamities from us, upon the *Perſians* and *Britons*. Wars make women mourn for the loſs of their huſbands and children, he therefore calls it, *lacrymoſum bellum.*

None of the commentators have agreed when this ODE was writ, but Mr. *Dacier* conjectures, that it was in the 44th year of *Horace*'s age, interpreting it of that famine and plague with which *Rome* was extremely afflicted in the conſulſhips of *M. Marcellus* and *L. Aruntius*, which was in the year of the city 731, 20 years before CHRIST; ſo that from this preſent year 1739, it is 1759 years ſince *Horace* wrote it.

ODE XXII.

Ad ARISTIUM FUSCUM.

Integritas vitæ ubique eſt tuta, & probat id ſuo exemplo.

INTEGER vitæ, ſceleriſque purus,
Non eget Mauri jaculis, neque arcu,
Nec venenatis gravidâ ſagittis,
Fuſce, pharetrâ.

ORDO.

O *Fuſce*, vir *integer vitæ, puruſque ſceleris, non eget jaculis Mauri*, Maurorum, *neque arcu* eorum, *nec pharetrâ gravidâ venenatis ſagittis.*

ANNOTATIONS.

this kind, which yet are to be cautiouſly imitated in proſe.

3 *Mauri*, *Moors*, people of *Mauritania*, a country in *Africa*, called *Moriſco*. It is divided into *Tingitana*, which contains in it the kingdoms of *Fez* and *Morocco*; and *Cæſarienſis*, now called the kingdom of *Algiers*, and is with other countries contained under the general name of *Barbary*.

4 *Syrtes*,

Whether he is to travel through the hot Syrtes[4], or through Caucaſus[5] an uninhabited mountain, or the countries[6] which the fabulous Hydaſpes[7] glides through[8].

For while I was ſinging my Lalage[9], and free from cares wandered farther than I deſigned in the Sabine wood, a wolf flew before me though I was unarmed; ſuch a huge monſter of a wolf as the military country of Daunia[10] neither nouriſheth the like in its ſpacious foreſts, nor the ſcorched land of Juba[11], Mauritania, the nouriſher of lions breeds.

Place me in thoſe barren and cold fields, where no tree is cheriſhed by the heat of ſummer, the ſcorching ſun-beams; in ſuch a region of the world, where the clouds and angry Jupiter[12] render the air unwholeſome: put me in the chariot too near the ſun, under the torrid zone, in a land uninhabited, in which there are no houſes; yet I will love and ſing my Lalage ſmiling pleaſantly upon me, and charmnig me with her voice.

ANNOTATIONS.

4 *Syrtes*, two quick-ſands on the *African* ſhore, the greater beyond *Tripoli*, about four hundred miles in compaſs; the leſſer on this ſide, near one hundred and ninety miles in circumference.

5 *Through Caucaſus*, a high mountain in *Aſia*, between the *Euxine* and *Caſpian* ſeas, called alſo *Garmas*, and of later geographers, *Cocas*, or *Cochias*: it is ſituated about *Iberia* and *Albania*, on the north part. It is of great height, covered with ſnow, rocky, and full of trees. Here they ay *Prometheus* lay bound, an eagle or vulture feeding on his liver.

6 *Scythia*, ſee Ode xix.

7 *Hydaſpes*, the name of two rivers in *Aſia*; the one in *Media*, near the city *Suſa*; the other in *India*, near the city *Nyſa*, which he here calls fabulous, becauſe there are ſeveral ſtrange things ſtoried of it, ſuch as that it abounds with golden ſands, pearls, and precious ſtones, *&c.*

8 *India*. The *Eaſt-Indies*, a large country of *Aſia*, called by the natives *Indoſtan*. It is bounded on the eaſt with the kingdom of *China*; on the north with *Tartary*; on the weſt with *Perſia*; and on the ſouth with the *Indian* ſea. The north part

The KEY.

HORACE, in this beautiful ODE, ſhews, that innocence and integrity of life are the only brazen walls, that can defend us from the malice of men, and fury of wild beaſts, either by day or night. Who this *Fuſcus* was, commentators are not agreed; if it be the ſame man that he addreſſes the tenth Epiſtle of the firſt Book to, *Dacier* ſays he was a *rhetorician*, *grammarian*, and *poet*. If this *Lalage* be the ſame who is mentioned by *Horace* in the fifth ODE of the ſecond Book, this ODE muſt be writ long after that, becauſe there he compares her to a young heifer or bullock, whoſe tender neck could not bear the burden of the yoke; ſhe was not of that ripeneſs of judgment and ſtrength, as is ſuitable to a married ſtate. But here he inſinuates ſhe was of full age, could charm with her ſmiles

Sive per Syrtes iter æſtuoſas,
Sive facturus per inhoſpitalem
Caucaſum, vel quæ loca fabuloſus
Lambit Hydaſpes.
Namque me ſilvâ lupus in Sabinâ,
Dum meam canto Lalagen, & ultra
Terminum curis vagor expeditis*,
Fugit inermem;
Quale portentum neque militaris
Daunia in latis alit eſculetis,
Nec Jubæ tellus generat leonum
Arida nutrix.
Pone me, pigris ubi nulla campis
Arbor æſtivâ recreatur aurâ;
Quod latus mundi nebulæ maluſque
Jupiter urget:
Pone ſub curru nimiùm propinqui
Solis, in terrâ domibus negatâ;
Dulcè ridentem Lalagen amabo,
Dulcè loquentem.

Sive facturus ſit *iter per æſtuoſas Syrtes, ſive per Caucaſum inhoſpitalem, vel* per *loca quæ fabuloſus Hydaſpes lambit. Namque dum canto meam Lalagen, & expeditis curis vagor ultra terminum* meum conſuetum *in Sabinâ ſilvâ, lupus fugit me* quamvis *inermem; quale portentum militaris Daunia non alit* ſimile *in latis* ſuis *eſculetis*, ſilvis, *nec arida tellus Jubæ*, Mauritania, *nutrix leonum generat. Pone me* in *pigris* præ frigore *campis, ubi nulla arbor recreatur æſtivâ aurâ*, calore ſolis; *quod latus mundi nebulæ & malus Jupiter*, inſalubris aër, *urget: pone* me *ſub curru nimiùm propinqui ſolis*, ſub zonâ torridâ, *in terrâ negatâ domibus*, in quâ nullæ ſunt domus; *amabo Lalagen ridentem dulcè*, urbanè, & *loquentem dulcè*.

* Expeditus, *Bentleius*.

ANNOTATIONS.

part of it is under the Great *Mogul*, containing thirty-ſeven kingdoms or large provinces. In the other parts, which are well near two *Peninſulas*, the one within *Ganges*, where there are the kingdoms of *Decan*, *Golconda*, and *Malabar*; the other without *Ganges*, in which are the kingdoms of *Pegu*, *Siam*, and *Cochinchina*; and this was anciently called *Aurea Cherſoneſus*. There are beſides ſeveral iſlands belonging to the *Indies*, as *Java*, *Ceylon*, *Sumatra*, the *Moluccas*, &c.

9 *Lalage*, one of *Horace*'s beautiful miſtreſſes, whom he much admired.

10 *Daunia*, a country in the eaſt-part of *Italy*, commonly called *Puglia Plana*, or *Piana*, belonging to the kingdom of *Naples*.

11 *The land of Juba.* He was king of *Mauritania*, who, in the time of the civil war, was on *Pompey*'s ſide; he overthrew *Curio*, and, after *Pompey* was overcome, he joined with *Scipio*; but they being conquered by *Cæſar*, rather than he would be the matter of *Cæſar*'s ſcorn and triumph, *Petreius* and he, running at each other, were purpoſely ſlain.

12 *Jupiter*, ſee Ode ii.

The KEY.

ſmiles, and captivate with her eloquence, any man of taſte. Mr. *Dacier* ſuppoſes, that *Fuſcus* was a rival of *Horace*'s, and had got ſo far into her favour, that he writes this ODE to him: wherein he elegantly ſays, that his integrity and innocence was ſuch a ſhield and buckler to him, that he needed not ſuch weapons of defence, as bows, and quivers full of poiſoned arrows, which the *Moors* of *Numidia*

The KEY.

midia made uſe of to defend themſelves againſt the lions and tigers (for he reckoned a rival no better) with which their country was infeſted. To ſtrengthen his argument, he ſays, that going out one day to walk in the *Sabine* wood, and proceeding farther than he deſigned, of a ſudden a huge wolf appeared, but ſoon fled before him, although he had no armour about him but his integrity and innocence, and the ſinging of his *Lalage*, which, like a ſpell to the wolf, chaſed her away.

But, with all deference to Mr. *Dacier*, I take the deſign of this ODE to be the reverſe of what he thinks. Namely, that *Horace*, hearing that his friend *Fuſcus* was dejected upon the repulſe or denial that he got from *Lalage*, writ this ODE to his friend, ſaying, that a man of his integrity and innocence, who did all the good offices that were in his power to the preſent and ſucceeding generations, and that never deſignedly defrauded any man, was ſo ſurrounded with the braſen wall of a good conſcience, that it was not in the power of the malice of men, nor of the fury of beaſts, to hurt him; neither baniſhment to the frigid zone, where there was nothing but darkneſs, bad air, and ice, for one half of the year; nor the torrid zone, which was upon the contrary extreme, could terrify him. The firſt was uninhabited upon account of the cold, the laſt could not be either wholeſome or pleaſant, by reaſon of the intenſeneſs of the heat.

And then, as he began his advice to his friend beautifully, he ends it elegantly; but before I come to apply it, I muſt beg leave of my young readers to tell the following ſtory of *Eraſmus*: He, having heard that the reformation was going on in *England*, came to *London*; chancellor *More* hearing of it, ſent one to find him out: when

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ODE XXIII.

To CHLOË.

There is no reaſon why *Chloë* ſhould fly the company of a man, when now ſhe is marriageable, and come of age.

O Chloë[1], you ſhun me like a young hind ſeeking its frighted mother in the mountainous bye-ways, not without a groundleſs fear of the winds and woods[2].

For

ANNOTATIONS.

[1] *Chloë* is an agreeable name for a young woman, for χλοη ſignifies a green herb.

[2] *Silüæ*, woods. *Silüæ* here makes three ſyllables by the figure *diæreſis*.

[3] *Wild*

The KEY.

when he came to the chancellor, he was treated by him with all the civility that a man of *Eraſmus*'s learning and fame could expect. Some days after this the chancellor ſaid to *Eraſmus*, that he wondered a man of his learning and judgment ſhould diſturb the peace of the church; and diſcourſing upon the *real preſence*, *Eraſmus* put him ſo to it, that he had no other reaſon to give but the authority of the church, and ſaid to *Eraſmus*, *Crede quod habes, & habes*; believe the *real preſence* is there, becauſe the church has ſaid it, and it will be there, whether you believe it or not. *Eraſmus*, before he left *London*, took his leave of my lord-chancellor, who lent him his beſt ſaddle-horſe to carry him to *Dover*. *Eraſmus*, who was always a facetious man, not out of any ill deſign, but that he might have an opportunity to pay the chancellor in his own coin, took over the horſe to *Holland* with him. The chancellor wrote a letter to *Eraſmus*, wondering that he ſhould have returned his civility after ſuch a manner. *Eraſmus* writes, My Lord, I received your's: in anſwer; With reſpect to your lordſhip's horſe, as you ſaid to me when we were diſputing about the *real preſence*, *Crede quod habes, & habes*; believe you have your horſe, although he be in my poſſeſſion, and you have him. So *Horace* here ſays to *Fuſcius*; You, who are an upright and innocent man, have nothing to fear, no reaſon to make you dejected and caſt down; all our happineſs or miſery proceeds either from a good or bad imagination we have of things. You, who are ſo good and innocent a man, need not be caſt down at the frowns of a woman; imagine to yourſelf that *Lalage* is always ſmiling and talking to you, and you will be as happy upon this imagination as if the thing were real. What man could give better advice to his friend in ſuch a caſe, than *Horace* has done here?

When this ODE was writ is uncertain.

ODE XXIII.

Ad CHLOËN.

Non eſt cur Chloë *fugiat contactum viri, cum ſit potens viri, & matura ætate.*

VITAS hinnuleo me ſimilis, Chloë,
Quærenti pavidam montibus aviis
Matrem, non ſine vano
Aurarum & ſilüæ metu.

ORDO.

O Chloë, vitas me ſimilis hinnuleo quærenti pavidam matrem in aviis montibus, per devia montium, non ſine vano metu aurarum & ſilvæ.

For, whether the buſhes ruſtle with leaves ſhook by the wind [3], or the green lizards move the bramble-buſh, ſhe trembles both in heart and knees.

But I do not purſue you with a deſign to tear [4] you, as a fierce tiger, or Gætulian [5] lion. At length being fit for a huſband leave off to dandle about with your mother.

ANNOTATIONS.

3 *Wind.* I have here followed the great Dr. *Bentley*'s emendation, who, by a ſeemingly very ſmall correction, reading *vepris* for *veris*, and *ad ventum* for *adventus*, has, I think, entirely cleared up this paſſage; whereas the common reading ſeems to be neither grammar nor ſenſe.

4 *Tear*

The KEY.

HORACE, in this ODE, complains of *Chloë*'s ſhunning and flying from him; he compares her to a young hind ſeeking its frighted mother in the bye-ways of the mountains, who is ſo timorous, that the very blowing of the leaves, and ſtirring of the buſhes by the lizards, made her heart beat, and knees tremble. So *Lucan* ſays of *Pompey* flying,——*Pavit ille fragorem motorum ventis nemorum*; The moving of the trees with the wind frightened him. But *Horace* adds, *Non ſine vano metu*, not without a groundleſs fear; ſhe needed not be afraid of him, as if he were a tiger or lion, to tear and rend her to pieces; but he would treat her as became a lover, with all the civility, tenderneſs, and kindneſs ſuitable to her ſex.

It is the male that gives charms to womankind, that produces an air in their faces, a grace in their motions, a ſoftneſs in their voices, and a delicacy in their complexions. The more averſion a young woman ſhews to a man, the greater is her deſire to have him; ſhe talks, moves, and ſmiles with a deſign upon him. Every feature

Nam, ſeu mobilibus vepris inhorruit
Ad ventum foliis, ſeu virides rubum
Dimovere lacertæ,
Et corde & genibus tremit.
Atqui non ego te, tigris ut aſpera,
Gætuluſve leo, frangere perſequor.
Tandem deſine matrem
Tempeſtiva ſequi viro.

Nam, ſeu ad ventum vepris inhorruit mobilibus foliis, ſeu virides lacertæ dimovere rubum, tremit & corde & genibus. Atqui ego non perſequor frangere te, ut aſpera tigris, Getuluſve leo. Tandem tempeſtiva viro deſine ſequi matrem.

ANNOTATIONS.

4 *Tear you.* *Perſequor frangere.* This is a Greciſm for *non perſequor ut frangam.*

5 *Gætulia*, a country in the inner *Africa*, abounding with lions. The people were wild and ſavage, continuing long in no certain place. *Gætulia* is a part of *Mauritania*, near to mount *Atlas*.

The KEY.

feature of her face, every part of her dreſs, beſpeaks her mind and inclination to him. Thoſe women, who have a real indifference or averſion to men, are generally ſour and unamiable, and cenſorious; it is becauſe no man loves them, they pretend that they love no man. There is a very good reaſon why no man loves them, becauſe there is nothing lovely in them. They are both ugly and ill-natured, who, having nothing beautiful themſelves, endeavour to detract from or ridicule every thing that appears ſo in others. *Horace* concludes, *Tandem tempeſtiva viro deſine ſequi matrem:* Being marriageable, ſaith he, leave off to follow your mother, and innocently converſe with men, which will improve your knowledge, give you an opportunity to ſhew your virtue and eloquence, and at laſt bring you to be an honorable matron and wife.

What time this ODE was writ is uncertain.

ODE XXIV.

To VIRGIL[1].

Who immoderately bemoaned the death of *Quintilius*[2].

WHAT ſhame or bounds of grief can there be in lamenting the loſs of ſo choice a man as Quintilius? O Melpomene[3], to whom Jupiter, the father of the Gods, has given a fine voice to be joined in concert with the harp, teach me to compoſe mournful ſongs[4].

Doth then an eternal ſleep, death[5], poſſeſs Quintilius? When will Modeſty, and an untainted Fidelity the ſiſter of Juſtice, and undiſguiſed Sincerity, find any perſon equal to him? That great man indeed is dead, and to be lamented by many good men; but to be more lamented by none than you, O Virgil.

But, alas! you ſhewing your affection for him in vain, deſire of the Gods that Quintilius may be reſtored again to life, though he was not given to you with a deſign that he ſhould live here for ever.

But if you ſhould tune more harmoniouſly even than Thracian Orpheus your fiddle, which was heard by the trees themſelves; life cannot return to animate the empty ghoſt of Quintilius, whom Mercury[6], inexorable to the prayers of men ſo as to break through the laws of fate, has once driven with his black rod to the dark company of ſouls departed. A hard thing this is indeed; but whatever cannot poſſibly be amended, is made more eaſy[7] by bearing it patiently.

ANNOTATIONS.

1 *Virgil*, ſee Ode iii.

2 *Quintilius*. This is not *Quintilius Varus*, who commanded the army in *Germany* under *Auguſtus* as his general, who, after his army was routed, killed himſelf. For that was 27 years after *Virgil*'s death, and 18 after *Horace* died. But *Quintilius Varus* the poet and critic of *Cremona*, an intimate friend of *Virgil*'s, who died about the tenth conſulſhip of *Auguſtus*.

3 *Melpomene*, one of the Muſes, who firſt compoſed tragedies; and therefore *Horace* properly addreſſes himſelf to her for aſſiſtance in writing a funeral elegy on *Quintilius Varus*. See Ode xviii.

4 *Teach me mournful ſongs*. Some read *lugubris* in the ſingular number, and then ſupply or add *Dea*, O Goddeſs; ſo the ſenſe will run thus: O *Melpomene*, *Dea lugubris cantûs, præcipe modum lugendi tam dilectum caput*; O *Melpomene*, the Goddeſs of mournful ſongs, teach me what meaſure or medium I ſhall keep in bemoaning the loſs of ſo choice a man. *Seneca*, in his hundredth epiſtle, ſays, *Eſt aliquis & dolendi decor: hic ſapienti ſervandus eſt; & quemadmodum in cæteris rebus, ita & in lachrymis aliquid ſat eſt. Imprudentium ut gaudia, ſic dolores exundavere. Æquo animo excipe neceſſaria:* There is a certain decorum to be obſerved in grieving, which is the part of a wiſe man to obſerve; and as in other things, ſo in tears there is ſome moderation to be uſed. As it is fooliſhneſs to exceed in joy, ſo it is in grief. Bear that which cannot be avoided with an equal mind, that is, patiently.

5 *Death*. There is a great reſemblance between

ODE XXIV.

Ad VIRGILIUM.

Qui immoderatè deflebat mortem Quintilii.

QUIS desiderio sit pudor aut modus
Tam cari capitis? Præcipe lugubres
Cantus Melpomene, cui liquidam pater
Vocem cum cithará dedit.
Ergo Quintilium perpetuus sopor
Urget? Cui Pudor, & Justitiæ soror
Incorrupta Fides, nudaque Veritas,
Quando ullum inveniet * parem?
Multis ille bonis flebilis occidit;
Nulli flebilior quàm tibi, Virgili.
Tu frustra pius, heu, non ita creditum
Poscis Quintilium Deos.
Quòd si Threïcio blandiùs Orpheo,
Auditam moderere arboribus fidem;
Non vanæ redeat sanguis imagini,
Quam virgâ semel horridâ,
Non lenis precibus fata recludere,
Nigro compulerit Mercurius gregi.
Durum; sed levius fit patientiâ,
Quicquid corrigere est nefas.

ORDO.

QUIS sit pudor aut modus mœroris *desiderio* ob jacturam *tam cari capitis? O Melpomene, cui pater*, Jupiter, *dedit liquidam vocem*, acutam, sociandam *cum citharâ, præcipe lugubres cantus*, funebres nœnias. *Ergo perpetuus sopor*, mors, *urget Quintilium? Cui quando Pudor, & incorrupta Fides soror Justitiæ, & nuda Veritas, inveniet ullum parem*, similem? *Ille* quidem *occidit*, mortuus est, *flebilis*, deflendus, à *multis bonis* viris; sed *flebilior nulli* magis *quàm tibi, O Virgili.* Sed, *heu, tu frustra pius, poscis Deos Quintilium non creditum*, datum tibi à Diis, *ita* ut semper viveret. *Quòd si tu moderere*, pulses, *blandiùs* vel ipso *Orpheo Threïcio fidem*, citharam, *auditam* ipsis *arboribus*; *sanguis*, vita, *non redeat vanæ imagini*, umbræ Quintilii, *quam Mercurius, non lenis*, inexorabilis, *precibus* hominum *recludere fata*, resolvere leges fatorum, *semel compulerit nigro gregi*, adegerit ad nigrum gregem umbrarum, *horridâ virgâ. Durum*, acerbum id quidem; *sed quicquid nefas est corrigere*, non potest emendari, *fit levius patientiâ.*

* Inveniet, *Bentleius.*

ANNOTATIONS.

between death and sleep; *Hesiod* says, that *Nox* is the parent of both. So that both *Greek* and *Latin* poets use *Nox* night, and *Somnus* sleep, for death. So *Horace*, Book III. Ode xi.

Surge, ne longus tibi Somnus, unde
Non times, detur.——

Rise, lest a long sleep, death, that you are not aware of, come upon you. And *Catullus* epigram. *Nobis, cum semel cecidit brevis lux, Nox est perpetua una dormienda:* When once short light, that is life, has failed us, one night, that is death, which is an everlasting one, is to be slept. And *Virgil*, *Æneïs* x. expresses it elegantly:

Olli data quies oculis, & ferreus urget
Somnus, in æternam clauduntur lumina noctem.

A permanent rest, and hard iron sleep, possessed, seized his eyes, they are shut up to an eternal night by death.

6 *Mercury*, see Ode x.

7 *That which is difficult may be made more easy.* So *Virgil*—*Superanda omnis fortuna ferendo est*; *feras, non culpes, quod mutari non potest*; all hardships are to be overcome by bearing them; bear, and do not complain of that which cannot be removed. And *Terence*, *Ut quimus, aiunt, quando ut volumus non licet*; if we cannot do as we will, let us be contented with doing what we can, and be satisfied with our present condition.

The KEY.

DEATH ſets a ſeal upon every perſon's character, and places him out of the reach of altering it. While one lives, he is ſtill within the poſſibility of falling away from virtue, and loſing the fame, of which he was once poſſeſſed. Death only cloſes a man's reputation, and determines it as good, or bad. This, among other motives, may be one reaſon, why we are naturally averſe to the launching out in a man's praiſe, till his head is laid in the duſt. Whilſt he is capable of changing, we may be forced to retract our opinions. He may forfeit the eſteem we have for him, and ſome time or other appear to us under a different light from what he does at preſent. In ſhort, as the life of any man cannot ſtrictly be called happy or unhappy, ſo neither can he be pronounced vicious or virtuous, before the concluſion of it, which is the caſe of *Quintilius Varus* before us.

Horace, in this beautiful ODE, addreſſes himſelf to *Virgil*, immoderately lamenting the death of *Quintilius*, not reproving him for it, but moſt artfully inſinuating, that one could hardly grieve enough; *Quis ſit pudor aut modus mœroris magno deſiderio tam cari capitis?* What modeſty or meaſure of grief can there be for the great loſs of ſo choice a man? *Cari capitis*, by the figure *ſynecdoche*, the *head*, for the *whole man*. He brings it in by way of queſtion, that *Melpomene* might decide it, not himſelf, cunningly giving her anſwer; *Ergo perpetuus ſopor urget Quintilium?* Does then an eternal ſleep, death, poſſeſs *Quintilius?* How elegant is the metaphor, *eternal ſleep*, for *death?* And how appoſite to the queſtion of the *Muſe*, to convince *Virgil* of the unreaſonableneſs of his immoderate grief for *Varus*, ſince he was now poſſeſſed of that ſtate which was unchangeable, that ſleep which he could never awake out of?

The ancients, as I have before obſerved, took great care not to name *death*, but figuratively, with an epithet to ſoften the terror of it. Hence theſe expreſſions, *He ſlept with his fathers*, *was gathered to his fathers*, *has gone the way of all the earth*, or *of all fleſh*. *Cui quando Pudor, & incorrupta Fides ſoror Juſtitiæ, & nuda Veritas, invenient ullum parem ei?* To whom when will Modeſty, and an untainted Fidelity the ſiſter of Juſtice, and undiſguiſed Sincerity, find any like him? A ſhort but elegant teſtimonial of *Quintilius*'s praiſe. *Tully*, commending *Craſſus*, ſays, *Fuit mirificus quidam in Craſſo pudor*; there was a wonderful modeſty in *Craſſus*. *Et incorrupta fides ſoror juſtitiæ, nudaque veritas.* Here *Horace* elegantly joins fidelity and ſincerity, as the ſiſter of juſtice, together; for the one can never be true and good without the other; namely, veracity, of which *Cicero*, in his Oration for *Cælius*, ſays, *O magna vis virtutis, quæ contra hominum ingenia, calliditatem, ſolertiam, contraque*

The KEY.

contraque fictas hominum inſidias, facilè ſe per ſeipſam defendat; O the great force of veracity, which, againſt the deſigns of men, their deceitfulneſs and craftineſs, can eaſily defend itſelf. *Nuda*, naked, which openly, without any tergiverſation or mental reſervation, can overcome all the artifices of cunning and artful men. *Invenient ullum parem ei?* Will theſe virtues, ſince *Varus* is dead, find any one like him, who made them his inſeparable companions, and ſhewed they were always preſent with him, without any mixture of hypocriſy or diſguiſe? *Ille quidem occidit*, he, indeed, that great man is dead, *flebilis à multis bonis viris*, to be lamented by all good men; *ſed flebilior nulli magis quàm tibi, O Virgili*, but to be lamented by none more than you, O *Virgil*. Here he acknowledges, that *Varus*'s death ought to be regretted by all good men, eſpecially by *Virgil*, who was his intimate friend; then artfully he ſays, *Sed, heu, tu ſius poſcis Deos Quintilium*; but you, out of your reſpect and regard for your departed friend, deſire back *Quintilius* from death: *non creditum tibi a Diis, ita ut ſemper viveret*; not given to you by the Gods, that he might live here for ever. He is their gift, and they may call him when they pleaſe; how unreaſonable therefore is it for you, by immoderate grief, to be angry with them for taking that which is their own? *Quòd ſi tu moderere blandiùs Threïcio Orpheo fidem, auditam ipſis arboribus*; ſuppoſe you could more harmoniouſly tune your fiddle than *Thracian Orpheus*, who could charm even inanimate beings by the ſweetneſs of his muſic; yet *ſanguis non redeat vanæ imagini*, life cannot return to your dead friend. The ancients believed, that when a man was once dead, his ſoul, or the ſpiritual part, if a good man, went to the *Elyſian* fields; and his body remained upon earth. That the ſoul had a vehicle of pure light air, an image as it were of the body, having all its ſhapes and parts, but ſo ſubtile, that, like wind, it could not be touched. Now, ſays *Horace*, you may grieve as much as you pleaſe, it is all in vain, you can never bring back *Varus*'s ſoul to his dead body. All the art that *Orpheus* had, which was ſo great that it made the trees and rivers follow him, yet could not bring back *Eurydice* his wife, after ſhe was dead, to life again. *Quam Mercurius, non lenis precibus hominum*; whom *Mercury*, inexorable to the prayers of men, has once driven with his black rod to the dark company of departed ſouls. Then he moſt beautifully ends, *Durum id quidem*, that is a hard matter, O *Virgil*, indeed, that there is no way to get *Quintilius* back again to life, eſpecially to you who are overwhelmed with ſorrow for him; but remember that whatever cannot be amended, or corrected, may be made more eaſy by patience.

This ODE was writ in the year of the city 729, of *Horace*'s age 42, before CHRIST 22; ſo that, from this preſent year 1739, it is 1761 years ſince it was writ.

ODE

ODE XXV.

To LYDIA, *now an old woman.*

He inſults her, becauſe now being grown old ſhe is deſervedly contemned by her lovers.

THE wanton young men now more rarely[1] than heretofore batter your faſtened window-ſhutters with frequent ſtrokes, nor do they now take away ſleep from you by their noiſe in the night and ſinging; and your gate, which before moved eaſily on the hinges, now loves to keep ſhut on its threſhold.

Now you hear daily leſs and leſs the voice of your gallants ſhut out, ſaying, O Lydia[2], do you ſleep long nights, whilſt I your lover periſh before your doors? You an inconſtant old woman, and deſpiſed in your turn for your impertinence, ſhall bewail your haughty gallants, being left alone in a narrow lane[3] by your lovers, the Thracian north-wind[4] raging more about the change of the moon than at other times: when furious love and luſt[5], which uſe to make mares mad, ſhall torment you about your ulcerated liver[6]; not without complaining, that the wanton youth takes more delight in the green ivy-tree, in a young wench of a dark myrtle colour, but devotes the dry leaves, old withered women, to Hebrus, a river in Thrace very cold, and therefore a companion of winter.

ANNOTATIONS.

1 *The wanton young men now more rarely*, &c. It was the cuſtom in *Rome* for youthful lovers to viſit their miſtreſſes at night, and carry with them flambeaux, iron bars, or wooden crows, and other ſuch inſtruments, to break open the windows or gates, if they were not preſently opened to them. *Quatiunt* is the very term made uſe of to denote the battering down of the walls and bulwarks of a city or caſtle.

2 *O Lydia, do you ſleep long nights, whilſt I your lover periſh before your doors?* This is the beginning of the ſong that the lovers of *Lydia* ſung before her door when ſhe would not open it to them.

3 *In angiportu, in a narrow lane.* So *Terence Adelph. Id quidem angiportum non eſt pervium*, truly this lane is no thoroughfare.

4 *The Thracian north-wind raging more about the change of the moon.* So *Livy*, lib. iv. cap. xx. *Interluniorum dies tempeſtatibus plenos, & navigantibus quàm maximè metuendos, non ſolùm peritiæ ratio, ſed etiam vulgi uſus intelliget*; reaſon and experience has made appear, even to the obſervation of the vulgar, that at the change of the moon, when the earth is placed betwixt the ſun and her, that period of time is rendered very tempeſtuous, and greatly

ODE XXV.

Ad LYDIAM *jam vetulam.*

Inſultat ei, quòd jam vetula meritò ſpernatur ab amatoribus.

PARCIUS junctas quatiunt feneſtras
Ictibus crebris juvenes protervi,
Nec tibi ſomnos adimunt; amatque
Janua limen,
Quæ priùs multùm faciles movebat
Cardines. Audis minùs & minùs jam,
" Me tuo longas pereunte noctes*,
" Lydia, dormis?"
Invicem mœchos anus arrogantes
Flebis in ſolo levis angiportu,
Thracio bacchante magis ſub inter-
lunia vento:
Cum tibi flagrans amor & libido,
Quæ ſolet matres furiare equorum,
Sæviet circa jecur ulceroſum;
Non ſine queſtu,
Læta quòd pubes ederâ virenti †
Gaudeat, pullâ magis atque myrto,
Aridas frondes hiemis ſodali
Dedicet Hebro ‡.

ORDO.

Protervi juvenes parciùs nunc quàm anteâ *quatiunt feneſtras* tuas, quaſi *junctas, crebris ictibus, nec adimunt ſomnos tibi* nocturnis clamoribus & cantu; & tua *janua, quæ priùs movebat multùm faciles cardines, amat limen* ſuum. Tu *audis* quotidiè *minùs & minùs jam* vocem amatoris excluſi, dicentis, O *Lydia*, tu *dormis longas noctes, me tuo* amatore *pereunte* ante fores tuas? Tu *levis anus*, & contempta *invicem, flebis* ob *arrogantes* tuos *mœchos*, te *ſolâ* derelictâ *in angiportu* ab amatoribus, *Thracio vento bacchante magis ſub interlunia* quàm aliis temporibus: *cum flagrans amor & libido, quæ ſolet furiare matres equorum, ſæviet tibi circa* tuum *ulceroſum jecur*; *non ſine queſtu*, eò quòd juvenes anteponunt puellas vetulis, *quòd læta pubes magis gaudeat virenti ederâ*, puellâ *pullâ atque myrto* colore, *dedicet aridas frondes Hebro*, fluvio Thraciæ frigidiſſimo, ideoque *ſodali hiemis.*

* Longam noctem, *Bentleius.* † Virente, *Bentl.* ‡ Euro, *Bentl.*

ANNOTATIONS.

greatly to be feared by ſeamen, and others who ſail upon the ſeas.

5 *When furious love and luſt, which uſe to make mares mad.* So *Virgil*, Geor. iii. *Scilicet ante omnes furor eſt inſignis equarum:* But above all there is a remarkable madneſs of mares, when the ſeaſon of deſire of the male comes on.

6 *Shall torment you about your ulcerated liver.* The ancients ſuppoſed the liver to be the ſeat of love. *Ulceroſum*, properly *full of ulcers* or *ſores*; but here it denotes the uneaſineſs of mind occaſioned by vehement luſt and other corrupt inclinations of enjoying unlawful pleaſures.

The

The Key.

HORACE, in the change of his ſubjects, ſhews a great deal of art and judgment: in the preceding Ode he ſets forth, that the death of a good man, ſuch as *Quintilius Varus* was, cannot but be lamented by *Virgil*, and all good men. In this he lays before us the unhappy ſtate and deformity of *Lydia*, a woman of the town, who in her youthful days had enſnared many fine young gentlemen to their ruin, and among others had behaved in a very haughty manner to our poet, while ſhe was in the bloom of youth, and attended by many ſuitors; but being now grown old, and her beauty decayed, ſhe is forſaken and contemned, and even inſulted by her former admirers.

Good men are called off the ſtage, before God ſends his puniſhments upon a nation. They are removed from the evil to come, becauſe they have no hand in the ſins that bring it. They did all they could, by their examples and practices, to put a check to the current of thoſe reigning ſins and vices. But the wicked are kept for the day of evil and puniſhment; and the preſerving them alive both a puniſhment to themſelves and others.

Horace here tells old *Lydia*, that her houſe is not now frequented and ſtormed, like a city beſieged, in the night, as it was before, that her windows and doors grow ruſty upon the hinges; and to make her grieve the more for her former inſolence and petulancy, he repeats the words or intreaties the young men were uſed to make, to get admittance into her houſe. *O Lydia, tu dormis longas noctes, me tuo amatore pereunte ante fores tuas? O Lydia*, do you ſleep long nights, whilſt I your gallant periſh before your doors? She ought to expect to be treated in the ſame manner in her old age, and be as much deſpiſed now, as ſhe in her blooming years had deſpiſed others. Had ſhe led a virtuous and ſober life, ſhe would never have been ſo much deſerted in her advanced years, the virtuous would have taken care of her in old age; but now ſhe was abandoned to all the miſeries and hardſhips that a guilty conſcience, and the thoughts of an ill-ſpent life, could bring upon her, to be ſtarved to death, with infamy and diſgrace in the ſtreets.

It is a certain ſign of a fooliſh and diſſolute mind, if we want our youth again only for the ſtrength of bones and ſinews, which we once enjoyed. It is as abſurd in an old man or woman, to wiſh for the ſtrength of a youth, as it would be for a young man to wiſh for the ſtrength of a bull or horſe. To have the ſame inclination to lechery and lewdneſs, when we have no ſtrength to gratify theſe paſſions, is a puniſhment of itſelf, and ſhews, that if it were in our power, as well as it is in our inclinations, we would

ſtill

The KEY.

ſtill continue to go on in that wicked courſe of life, though we were to live to *Methuſelah*'s age.

Horace ends this ODE beautifully, telling *Lydia*, that ſhe might now ſee her errors by her puniſhment. To ſee herſelf abandoned and forſaken now, who was ſo much reſpected and careſſed in her younger years, puts her upon the torture and puniſhment, and complaining that they were ungrateful and unjuſt in forſaking her now, to whom ſhe granted ſo many favors in her juvenile years; ſhe wiſhes now that ſhe had behaved herſelf more modeſtly, decently, and frugally in her youth, finding herſelf now overwhelmed with the burden and infirmities of age, want, ſhame and diſgrace. For the wanton youth take delight in the green ivy-tree, in young and blooming beauties, and deſpiſe the wrinkled brows and withered faces of old women. How beautiful are theſe metaphors, in comparing youth to the ivy-tree, which is always green, and the myrtle, which is full of ſap and juice; and old age to dry leaves, ready to fall off of themſelves, without the blowing of any wind, dry, inſipid, and uſeleſs, uſually blown into the river to be carried down with the ſtream, and drowned in oblivion? So we, when we are come to a good old age, are ready to drop into the grave, without any other diſeaſe but that of years; we are then a burden to ourſelves, and uſeleſs to the generation we live in. But let us take warning, and live in ſuch a manner, as that we may neither be aſhamed to live, nor afraid to die.

This ODE was certainly writ long after the eighth of this Book, where he ſays, *Lydia, oro te, dic per omnes Deos, cur properes perdere Sybarin amando? Lydia*, I adjure you by all the Gods, tell me why you make ſo much haſte to kill *Sybaris* by amours? And ODE xiii. of this Book, where he ſays, *O Lydia, cùm tu laudas cervicem cream & brachia Telephi, væ, meum fervens jecur tumet difficili bile: O Lydia*, when you praiſe the charming neck and beautitul arms of *Telephus*, woe's me, my inflamed liver ſwells with jealous revenge, that it is with difficulty I bear it. Here *Lydia* was in the prime of her beauty and ſtrength; but now ſhe is decrepit and old, wrinkled and grey-headed, all her charms are vaniſhed, and ſhe become the object of ſcorn and contempt. But at what time of *Horace*'s age preciſely this ODE was writ, is uncertain.

ODE

ODE XXVI.

To his Muſe, concerning ÆLIUS LAMIA[1].

It doth not become the lovers of the Muſes to be ſubject to cares and grief. The poet commends his LAMIA to the *Pimplean* Muſe.

IF I be but acceptable to the Muſes, I will commit ſorrow and fear[2] to be carried by the boiſterous winds into the[3] Cretic ſea[4]: entirely unconcerned what king of the cold region under the Arctic pole may make himſelf to be feared, or what may terrify Tiridates[5], king of Armenia.

O ſweet Pimplea[6], who rejoice in pure fountains, join together flowers produced by the ſun, compoſe a garland for my Lamia; my honors, made in praiſe of Lamia, contribute little to his honor without your aſſiſtance.

It becomes you and your ſiſters, the Muſes, to conſecrate this Lamia to immortality upon new harps, and with lyric ſtrains ſuch as the Leſbian Sappho[7] and Alcæus[8] were accuſtomed to uſe.

ANNOTATIONS.

1 *Ælius Lamia*, an ingenious poet, whom he praiſes for his great genius, and adviſes him to free himſelf from cares and fears, that he may attend the Muſe proper for the ſubject he is writing upon, and be crowned and made famous to all ſucceeding generations.

2 *Triſtitiam & metus*, ſadneſs and fear. Theſe both create uneaſineſs, as *Cruquius* ſays; the laſt upon account of the preſent evil, and the firſt upon the expectation or apprehenſion of that which is to come.

3 *I will commit ſorrow and fear to be carried by the boiſterous winds into the Cretic ſea.* This was a way the ancients had of expreſſing themſelves, when they deſigned to bury any thing in oblivion, that it might never be had in remembrance.

4 *The Cretic ſea.* The iſland *Crete*, now called *Candy*, ſituate in the mouth of the *Ægean* ſea, between *Rhodes* and *Peloponneſus*: the breadth of it is 50 miles, the length of it is 270 miles. In this iſle, they ſay, *Jupiter* was brought up, and buried too. There were once a hundred cities in the iſland. The people were excellent archers, and mightily given to lying, as St. *Paul* obſerved of them out of a poet of their own, *Epimenides*.

5 *Tiridates*, king of *Armenia*; he, having forced into exile *Phraates* king of the *Perſians*, was by the unanimous conſent of the nobility advanced into his place; he hearing that *Phraates* was to be aſſiſted by the greateſt power of the *Scythians*, to recover his empire, was ſo terrified, that, leaving *Perſia*, he fled to *Auguſtus*. See *Juſtin*, Book xlii. towards the end.

6 *O dulcis Pimplea*, O ſweet *Pimplea*, a mountain and fountain in *Macedonia*, ſacred to the Muſes, who are upon that account called *Pimpleæ* and *Pimpleïdes*.

7 *Sappho*, a famous poeteſs, inventreſs of the *Sapphic* verſe, being rejected by her lover *Phaon*, ſhe deſtroyed herſelf. There was a promontory in *Arcadia*, called *Leucate*, on the top of which was a little temple dedicated to *Apollo*. In this temple it was uſual for deſpairing lovers to make their vows in ſecret, and afterwards

to

ODE XXVI.

Ad Muſam, de ÆLIO LAMIA.

Non decet cultores Muſarum eſſe obnoxios curis & mœroribus. Poeta commendat ſuum LAMIAM *Muſæ* Pimpleæ.

MUSIS amicus, triſtitiam et metus
Tradam protervis in mare Creticum
Portare ventis: quis ſub Arcto
Rex gelidæ metuatur oræ,
Quid Tiridatem terreat unicè
Securus. O quæ fontibus integris
Gaudes, apricos necte flores,
Necte meo Lamiæ coronam,
Pimplea * dulcis; nil ſine te mei
Proſunt † honores. Hunc fidibus novis,
Hunc Leſbio ſacrare plectro,
Teque tuaſque decet ſorores.

ORDO.

EGO *amicus Muſis, tradam triſtitiam & metus portare protervis ventis in Creticum mare: unicè ſecurus quis rex gelidæ oræ ſub Arcto* polo *metuatur, quidve terreat Tiridatem*, regem Armeniæ. *O dulcis Pimplea, quæ gaudes integris fontibus, necte flores apricos, necte coronam meo Lamiæ; mei honores*, facti in laudem Lamiæ, *nil proſunt ei ſine te. Decet te tuaſque ſorores ſacrare hunc* Lamiam immortalitati *novis fidibus, hunc*, inquam, *Leſbio plectro* quali Sappho & Alcæus conſueverunt uti.

* Pimpleï, *Bentleius.* † Poſſunt, *Bent.*

ANNOTATIONS.

to fling themſelves from the top of the precipice into the ſea, where they were ſometimes taken up alive. This place was therefore called the *Lovers' Leap*; and either the great fright they had been in, or the reſolution that could puſh them to ſo dreadful a remedy, or the bruiſes which they often received in their fall, baniſhed all the tender ſentiments of love, and gave their ſpirits another turn; thoſe, who had taken this leap, were obſerved never to relapſe into that paſſion. *Sappho* tried the cure, but periſhed in the experiment. I ſhall here give you the firſt and laſt ſtanzas of her Ode ſhe made to *Venus*.

O *Venus*, beauty of the ſkies,
To whom a thouſand temples riſe,
Gaily falſe in gentle ſmiles,
Full of love-perplexing wiles;
O Goddeſs! from my heart remove
The waſting cares and pains of love.

Celeſtial viſitant once more
Thy needful preſence I implore!
In pity come and eaſe my grief,
Bring my diſtemper'd ſoul relief;
Favour thy ſuppliant's hidden fires,
And give me all my heart deſires.

8 *Alcæus*, a *Greek lyric poet*, who lived in the time of *Sappho*.

The

The KEY.

LUCIUS *Ælius Lamia*, being of *Brutus*'s party, of which *Horace* once was, when *Brutus* and *Caſſius* were routed at *Philippi*; *Lamia* was afraid that all things would be turned into confuſion, and the commonwealth ruined; the thoughts of which filled him with melancholy and fear. *Horace*, to comfort him, writ this ODE, wherein he ſhews him the method he took to drive away theſe paſſions of ſorrow and fear, namely, by committing them to the winds, to be driven into the ſea; for, by the *Cretic* ſea, is meant any ſea: that is, to bury them in oblivion, never to be remembered. It muſt be owned, that fear is a very powerful paſſion, ſince it is eſteemed one of the greateſt virtues to ſubdue it. It being implanted in us for our preſervation, it is no wonder that it ſticks cloſe to us, as long as we have any thing we are willing to preſerve. But as life and all its enjoyments would be ſcarce worth the keeping, if we were in a continual dread of loſing them, it is the buſineſs of religion and philoſophy (which *Horace* here recommends to his friend) to free us from all vain uneaſineſs and unneceſſary anxieties, and direct our fear to its proper object. *Horace* therefore ſays, *Unicè ſecurus quis rex gelidæ oræ ſub Arcto polo metuatur, quidve terreat Tiridatem*; entirely unconcerned what king of the cold northern region, *Scythia*, under the *Arctic* north pole may have ſtruck a terror on all nations round him, or what may make *Tiridates* afraid. Here he adviſes *Lamia* to be of good courage; if you give up yourſelf to the pleaſant ſtudy of contemplating the wonderful and beautiful works of nature, and of making verſes and poems in her praiſe, neither the kings of the north nor ſouth can diſturb your peace. And then he makes an apoſtrophe to the Muſe, *O dulcis Pimplea, quæ gaudes integris fontibus*; O ſweet *Pimplea*, who rejoice in pure fountains. This, as *Cruquius* obſerves, is allegorically ſpoke; pure fountains, that is good, ſincere, courageous, and upright men, they ought to fear nothing; the Muſes, that is, the works of nature, drive away all fear from them. *Necte flores apricos*, collect flowers produced by the ſun, which have the greateſt ſmell and fragrancy; *necte coronam meo amico Lamiæ*, compoſe a garland for my friend *Lamia*; *mei honores*, my honors, that is, my verſes or poem in praiſe of *Lamia*, can add nothing of honor to him without your aſſiſtance. By *Muſa*, we

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we muſt underſtand poetry, and the ſtudy of polite literature. So *Virgil*, *Georgic.* ii. v. 475.

Me verò primùm dulces ante omnia Muſæ
Accipiant

But chiefly, above all things, may the ſweet Muſes receive me.

And a little after, v. 490. he ſays,

Felix qui potuit rerum cognoſcere cauſas,
Atque metus omnes, & inexorabile fatum,
Subjecit pedibus, ſtrepitumque Acherontis avari.

Happy he who can know the cauſes of things, who has trampled under his feet, that is, has ſubdued, all fear, and unalterable fate, and the noiſe of *Acheron*, the river of hell, ſo voracious that it can never be ſatiated with the great number of ſouls.

We ſee that *Virgil* and *Horace*, thoſe great poets, propoſe the ſame cure of ſadneſs and fear. *Decet te tuaſque ſorores*, it becomes you and your ſiſters, that is, Muſic and the other liberal ſciences, *ſacrare hunc Lamiam immortalitati*, to conſecrate this *Lamia* to immortality, *novis fidibus*, upon new harps. *Torrentius* ſays, the ancients called that *new*, which was wonderful, great, and ſublime. Here the inſtruments are put for the ſongs or poems played upon them. Put his mind, ſays *Horace*, upon that vein of poetry, that neither cares nor fears can diſturb him, let his productions be ſuch, as, like *Sappho* and *Alcæus*, he may never be forgot, but his fame laſt throughout all ages.

This ODE was written in the year of the city 728, of *Horace*'s age 41, before Chriſt 23: ſo that from this preſent year 1739, it is 1762 years old.

ODE XXVII.

To his FELLOW-GUESTS.

That they may not quarrel in time of drinking, and fight amidſt their cups, after the manner of Barbarians.

IT is the cuſtom of the Thracians[1] to quarrel amidſt their cups deſigned by nature for the enjoyment of innocent mirth: break off this barbarous cuſtom, and preſerve modeſt Bacchus[2] from bloody contentions[3].

A Perſian[4] ſword is vaſtly diſagreeable to wine and candles[5], nocturnal entertainments. O, my companions, forbear your ſhameful noiſe[6], and ſit quietly with your elbows cloſe[7].

Will you alſo that I take part with you of ſtrong Falernian wine? I will not drink upon any other condition than this, that the brother of Megilla[8] of Opus[9], one of the gueſts, tell me by what wound, the love of what maid, he is made happy, with what arrow of Cupid he is undone, what maid he loves.

Do you not care to name the maid whom you love? I will not drink upon any other terms. Whatever beautiful maid hath the aſcendant over you, ſhe hath kindled a fire you need not be aſhamed of, and you are always captivated with a generous love.

Whatever kind of miſtreſs you have, come tell me, put it into ears ſafe to keep a ſecret truſted to them. (Horace, having heard the maid's name, cries out) Ah! wretched young man, worthy of a better love, in how great a gulf[10] of miſery are you plunged!

ANNOTATIONS.

1 *Thracians*, ſee Ode xviii.

2 *Bacchus*, a *Metonymy*, the God of wine, for wine itſelf. *Bacchus*, ſee Ode xii.

3 *From bloody contentions*. This is by the figure *Hypallage*, for *prohibite rixas à Bacchо*, keep quarrels from *Bacchus*.

4 *Perſian*. Since the *Medes* and *Perſians* were all one monarchy, I have tranſlated it *Perſian*. See Ode xxi.

5 *Wine and candles*. The ancients began their feaſts in the evening, and continued them the moſt part of the night; ſo that they were obliged to have candles or lamps.

6 *Shameful noiſe*. The table, while at meat, amongſt the ancients was reckoned ſacred; and to make a noiſe at that time was a profaning of the feaſt, by breaking its ſilence, and offending *Angerona* the Goddeſs of Silence, who was ſuppoſed to preſide at feaſts.

7 *Elbows cloſe*. The ancients at dinner and ſupper lay upon beds, leaning or reſting their heads upon their left elbow, and feeding themſelves with their right hand. The women were allowed to ſit, which was thought more decent for that ſex.

8 *Megilla tell me*. The cuſtom was, that if the gueſt named his miſtreſs, he who aſked her name was obliged to drink as many cups as there were letters in her name.

ODE XXVII.

Ad SODALES CONVIVAS.

Ne rixentur inter potandum, & pugnent inter pocula, more Barbarorum.

NATIS in uſum lætitiæ ſcyphis
Pugnare Thracum eſt: tollite barbarum
Morem, verecundumque Bacchum
Sanguineis prohibete rixis.
Vino & lucernis Medus acinaces
Immane quantum diſcrepat. Impium
Lenite clamorem, ſodales,
Et cubito remanete preſſo.
Vultis ſeveri me quoque ſumere
Partem Falerni? Dicat Opuntiæ
Frater Megillæ, quo beatus
Vulnere, quâ pereat ſagittâ.
Ceſſat voluntas? Non aliâ bibam
Mercede. Quæ te cunque domat Venus,
Non erubeſcendis adurit
Ignibus, ingenuoque ſemper
Amore peccas. Quicquid habes, age,
Depone tutis auribus. Ah miſer,
Quantâ laboras in Charybdi,
Digne puer meliore flammâ!

ORDO.

THracum eſt pugnare ſcyphis natis in uſum lætitiæ: tollite barbarum morem, prohibiteque verecundum Bacchum ſanguineis rixis. Medus acinaces immane quantum diſcrepat à *vino & lucernis*, conviviis nocturnis. *O ſodales, lenite impium clamorem, & remanete preſſo cubito.* An etiam *vultis me quoque* vobiſcum *ſumere partem ſeveri* vini *Falerni?* Non bibam aliâ mercede, niſi *frater Megillæ Opuntiæ*, unus è convivis, *dicat quo vulnere*, amore cujus puellæ, fit *beatus, quâ ſagittâ* Cupidinis *pereat*, quam puellam amat. An *voluntas ceſſat* nominandi puellam quam amas? *Non bibam aliâ mercede. Quæcunque Venus domat te, non adurit erubeſcendis ignibus, ſemperque peccas ingenuo amore. Quicquid habes, age, depone auribus tutis* ad rem creditam continendam. (Horatius, audito nomine puellæ, exclamat) *Ah miſer puer, digne meliore flammâ, in quantâ Charybdi laboras!*

ANNOTATIONS.

name. This we have from an epigram of *Martial*, Book i.

Nævia ſex cyathis, ſeptem Juſtina bibatur;
Quinque Lycas, Lyde quatuor, Ida tribus;
Omnis ab infuſo numeretur amica Falerno.

Let *Nævia* be drank to in ſix cups, *Juſtina* in ſeven; *Lycas* in five, *Lyde* in four, *Ida* in three; let every miſtreſs be numbered by the wine poured out.

9 *Opus*, a city in *Bœotia*, in that part of it called *Locris*.

10 *Gulf*. *Charybdis* was a gulf in the *Sicilian* ſea, now called *Galofato*; ſituated over againſt *Scylla*, a dangerous rock: whence the proverb,

Incidit in Scyllam, cupiens vitare Charybdim;

He hath fallen upon *Scylla*, deſiring to ſhun *Charybdis*; when a perſon ſtriving to ſhun one evil, falls into another; it being very difficult for ſailors to eſcape the one, and not be daſhed againſt the other.

plunged! What witch, what magician, what God can free you from her by inchanting herbs brought from Theſſaly [11]? Scarcely can Pegaſus [12] himſelf extricate you, ſo entangled, from this three-ſhaped frightful chimæra [13].

ANNOTATIONS.

[11] *Theſſaly*, ſee Ode x.

[12] *Pegaſus*, a winged horſe, begot of the blood of *Meduſa*, ſo called from the *Greek* word πηγὴ, a fountain. He flew into *Helicon*, and, ſtriking a rock with his hoof, opened a fountain, which from thence was called *Hippocrene*, or *Fons Cabalinus*, the horſe-fountain. *Bellerophon* meeting him, got upon his back, and being mounted on high fell down for fear; but the horſe flew up to heaven, and was there made a conſtellation.

[13] *Chimæra*, a mountain in *Lycia*, that vomiteth up fire. Lions dwell upon the top

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The KEY.

HORACE having, in the preceding ODE, adviſed *Lamia* to the ſtudy of poetry, and other liberal ſciences, to cure him of his cares and fears; it is probable, that either *Lamia* took to feaſting and drinking, and that there had been a quarrel; or that he wrote to *Horace*, why he did not preſcribe to him his old cure, the moderate uſe of wine, merry company, and feaſting. *Horace* does not here ſend him a particular anſwer, but one in general to all feaſters and drinkers: wherein he elegantly tells him of the barbarous cuſtom of quarrelling amidſt their cups, which are deſigned to cheer up our drooping ſpirits. The *Thracians* were a barbarous and unpoliſhed people; and therefore it was improper for any civilized nation to imitate them.

A drunken man is a greater monſter than any that is to be found among all the creatures which God has made. This vice has very fatal effects on the mind, the body, and fortune of the perſon who is addicted to it. In regard to the mind, it firſt diſcovers every flaw in it. The ſober man, by the ſtrength of reaſon, may keep under and ſubdue every vice or folly to which he is naturally inclined; but drinking to exceſs makes every latent weed ſprout up in the ſoul, and ſhew itſelf; it gives fury to the paſſions, and force to thoſe objects which are apt to produce them. As to the perſon, drunkenneſs throws a man out of himſelf, and infuſes qualities

Quæ ſaga, quis te ſolvere Theſſalis
Magus venenis, quis poterit Deus?
Vix illigatum te triformi
Pegaſus expediet Chimærâ.

Quæ ſaga, quis magus, quis Deus poterit ſolvere te ab illâ *venenis Theſſalis? Vix Pegaſus expediet te illigatum triformi Chimærâ.*

ANNOTATIONS.

top of it, in the middle there is graſs and goats, at the foot ſerpents. Hence came the fable of a monſter which vomits flames, having a lion's head, a goat's belly, and a dragon's tail. So *Ovid. Metamorph.* 9. *Habebat mediis in partibus ignem, pectus & ora leæ, caudam ſerpentis.* And becauſe *Bellerophon* made this mountain habitable, he is ſaid to have killed the *Chimæra.* The fury of a lion, lechery of a goat, and the venom of a ſerpent, are all centered in a lewd woman; ſo that ſhe may very well be compared to this monſter *Chimæra.*

The KEY.

qualities into his mind, which ſhe is a ſtranger to in her ſober moments. The perſon you converſe with, after a third bottle, is not the ſame man who at firſt ſat down at table with you. Beſides the ill effects this vice produces in thoſe who are actually under its dominion, it has alſo a bad influence on the mind in its ſober moments. It inſenſibly weakens the underſtanding, impairs the memory, and makes thoſe faults habitual, which are produced by frequent exceſſes. Thoſe who are addicted to this vice, generally neglect their buſineſs, ſpend their eſtates, and profuſely ſquander away what their forefathers acquired by their care and induſtry, and left to them for their ſupport and maintenance. Therefore *Horace* ſays, *Tollite barbarum morem, prohibeteque verecundum Bacchum ſanguineis rixis*; Take away that barbarous cuſtom of quarrelling in your cups, and drink only ſo much as may exhilarate the ſpirits. The ancients, when they dined or ſupped, lay upon beds, leaning or reſting their heads, a little erected upon their left elbow, and fed themſelves with their right hand. So *Horace* ſays here, Keep your places, be cheerful within the bounds of decency and good manners.

When this ODE was writ, authors are not certain.

ODE XXVIII.

ARCHYTAS, the philoſopher and geographer, is brought in anſwering a certain mariner, that all muſt die; and begging of the mariner, not to ſuffer his corpſe to lie unburied on the ſhore.

A DIALOGUE *between a* MARINER *and the ghoſt of* ARCHYTAS.

MARINER. O Archytas [1], philoſopher of Tarentum, a little quantity of ſmall duſt will cover you who meaſured the ſea and land, and the grains of ſand which is without number, near the ſhore of Matinus [2]: nor does it avail you who are at the point of death, to have reached the celeſtial manſions, and to have gone through in your thought the round pole of the world.

GHOST. It is no wonder that I, a mathematician and philoſopher, am dead; for Tantalus [3] the father of Pelops and feaſter of the Gods, and Tithonus [4] the ſon of Laomedon at length removed into the upper regions, and Minos [5] king of Crete admitted into the ſecrets of Jupiter, died: and thoſe below detain Pythagoras [6] the ſon of Panthus [7] ſent ſeveral times there; although by the ſhield removed from the pillar of the temple of Euphorbus he aſſerted that he was Euphorbus who lived in the times of the Trojans, and that he had yielded nothing to hideous death but nerves and ſkin; and yet, you yourſelf being judge, he was no mean ſearcher into nature and truth.

But the ſame eternal night of death waits upon all men, and the path of death is once to be trod by every one living.

The

ANNOTATIONS.

1 *Archytas*, a philoſopher of *Tarentum*, a noble city in the fartheſt part of the ancient *Magna Græcia*, now *Tarento*; it was inhabited by *Spartans*, under *Phalantus*, their captain. *Archytas* was a great *mathematician*, *aſtrologer*, and *geometrician*, and famous for his martial exploits, having made his eſcape when *Pythagoras* and ſome of his diſciples were killed; he was greatly beloved by *Plato* and *Timæus*, upon whoſe account he came to *Italy*. He wrote ſeveral books, one whoſe title is, *De viro bono & felice*, concerning the good and happy man; another, *de lege & juſtitiâ*, about law and juſtice; ſome fragments whereof are to be found in *Stobæus*. He made a wooden dove that flew; and invented ſeveral other curious machines. At laſt he periſhed by ſhipwreck.

2 *Matinus*, a hill in *Apulia*, full of box-trees.

3 *Tantalus*, the ſon of *Jupiter* and *Plota* the nymph, and grandfather to *Agamemnon* and *Menelaüs*, who are therefore called *Tantalidæ*. On a time he entertaining the Gods, to make trial of their divinity, killed, dreſſed, and ſerved up his ſon *Pelops* at the feaſt; which fact the Gods ſo abhorred, that for that loathſome banquet he made them, they made him one as diſtaſteful; for he was ſet in the water up to the chin, and apples bobbed him on the lips, yet had he no power to ſtop the one to quench his thirſt, nor reach up to the other to ſatisfy his hungry appetite: but as for *Pelops*, *Jupiter* revived him; and for his ſhoulder that *Ceres* had eaten up, he made him one of ivory. Others ſay that he was

puniſhed

ODE XXVIII.

ARCHYTAS, *philoſophus & geometra, inducitur reſpondens cuidam nautæ, quòd ſit moriendum omnibus; petenſque à nautâ, ne ſinet ſuum corpus jacere inſepultum in littore.*

DIALOGUS inter NAUTAM & Umbram ARCHYTÆ.

TE maris & terræ, numeroque carentis arenæ
Menſorem cohibent, Archyta,
Pulveris exigui prope littus parva Matinum
Munera: nec quidquam tibi prodeſt
Aërias tentâſſe domos, animoque rotundum
Percurriſſe polum, morituro.
Occidit & Pelopis genitor conviva Deorum,
Tithonuſque remotus in auras,
Et Jovis arcanis Minos admiſſus: habentque
Tartara Panthoïden, iterum orco
Demiſſum; quamvis clypeo Trojana refixo
Tempora teſtatus, nihil ultra
Nervos atque cutem morti conceſſerat atræ;
Judice te, non ſordidus auctor
Naturæ verique. Sed omnes una manet nox,
Et calcanda ſemel via lethi.

ORDO.

NAUTA.

O *Archyta, parva munera exigui pulveris cohibent te menſorem maris & terræ, arenæque carentis numero, prope Matinum littus: nec quidquam prodeſt tibi morituro, tentâſſe aërias domos, percurriſſeque animo rotundum polum* mundi.

UMBRA.

Non eſt mirum me, mathematicum & philoſophum, eſſe mortuum; nam Tantalus *genitor Pelopis & conviva Deorum, Tithonuſque* filius Laomedontis tandem *remotus in auras, & Minos* rex Cretæ *admiſſus arcanis Jovis, mortui ſunt: tartaraque habent* Pythagoram *filium Panthi, demiſſum iterum orco; quamvis clypeo refixo teſtatus* ſe fuiſſe Euphorbum per *tempora Trojana,* & quod *conceſſerat nihil atræ morte ultra nervos atque cutem; te judice, non ſordidus auctor naturæ verique. Sed una* æterna *nox manet omnes* homines, *& via lethi ſemel calcanda* eſt cuilibet viventi.

ANNOTATIONS.

puniſhed for blabbing of ſecrets. But *Cicero* ſays he had a great ſtone hung over his head in hell.

4 *Tithonus*, the ſon of *Laomedon*, who deſiring long life, was ſo waſted with old age, that the poets feigned him to be turned into a graſhopper; he was ſaid to be beloved by *Aurora* (on whom he begat prince *Memnon*) for that he uſed early riſing, whereby he preſerved life long.

5 *Minos*, a king of *Crete*, and the ſon of *Jupiter* by *Europa*. He firſt gave laws to the *Cretans*, and for his juſtice was after death made chief judge in hell; he married *Paſiphaë* the daughter of *Sol*, and had many children by her. He carried on a war againſt the *Athenians*, for the death of his ſon *Androgeos*, whom they baſely murdered out of envy, and compelled them to give ſeven of the ſons of the nobility yearly to be devoured by the monſter *Minotaurus*; from which cruel tribute at length *Theſeus* delivered them: he had an intricate labyrinth made by *Dædalus*. At laſt he was killed by ſcalding water being poured upon his head, through the treachery of *Cocalus* king of *Sicily*, to which place he purſued *Dædalus*.

6 *Pythagoras*, a learned philoſopher of *Samos*, who through modeſty called himſelf *Philoſophus*, a lover of wiſdom; whereas before him learned men were called only *Sophoi*, wiſe men. He travelled for knowledge as far as *Egypt* and *Babylon*, and at laſt ſet up in *Italy*. He held the tranſmigration of ſouls, and forbad the eating of fleſh. His ſcholars for the firſt five years were only to hear and be ſilent.

7 *Panthoïdes*, or *Panthoïdes*, that is, *Euphorbus*, the ſon of *Panthus*, ſlain by *Menelaus*

The Furies[8] ſhew ſome as ſpectacles to cruel Mars: the ſea is a deſtruction to covetous mariners: the mixed funerals of old and young are heaped upon one another: cruel Proſerpine ſpares not one perſon. So alſo the rapid ſouth-wind, the companion of the declining eaſt-wind, overwhelmed me in the Venetian waves: but you, O mariner, ſpare not as an ill-natured man to give me a ſmall quantity of light ſand to cover my bones and unburied body.

If you will do ſo, whatever the eaſt-wind ſhall threaten the Italian ſeas, may the woods of Venuſinum ſuffer, you being ſafe; and may a great reward of your humanity, whenever there is an opportunity, accrue to you from juſt Jupiter, and Neptune the guardian of holy Tarentum. Perhaps you may not be afraid to commit a fault that may be hurtful after you to your innocent children: the juſt laws and rigorous curſes may wait for yourſelf; I ſhall not be left with unavenged prayers, and no ſacrifice ſhall atone for you. Though you may be in haſte, you need not tarry long; the duſt being thrice caſt upon my unburied corpſe, you ſhall have liberty to ſail as faſt as you pleaſe on your voyage.

ANNOTATIONS.

nelaüs in the *Trojan* war. *Pythagoras*, the better to eſtabliſh his doctrine of tranſmigration, aſſerted that himſelf had inhabited different human bodies, and particularly that of *Euphorbus*.

[8] *Furies*, three hags or fiends, *Alecto*, *Megæra*, and *Tiſiphone*; they lived under *Pluto*'s dominions, and were his rods to ſcourge ſinful and guilty ſouls. *Cicero* interprets them to be the pricking and griping, the

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The KEY.

THAT the ancients were of opinion, that the ghoſt of a dead body, which lay unburied, wandered a hundred years, before it could be received into a ſtate of reſt, we learn from *Virgil*, Æneid. vi. verſe 325.

Hæc omnis, quam cernis, inops inhumataque turba eſt;
Portitor ille, Charon; hi, quos vehit unda, ſepulti:
Nec ripas datur horrendas, nec rauca fluenta
Tranſportare priùs, quàm ſedibus oſſa quiêrunt.
Centum errant annos, volitantque hæc littora circum:
Tum demum admiſſi ſtagna exoptata reviſunt.

Thus

Dant alios Furiæ torvo ſpectacula Marti:
Exitio eſt avidis * mare nautis:
Miſta ſenum ac juvenum denſantur † funera: nullum
Sæva caput Proſerpina fugit.
Me quoque devexi rapidus comes Orionis
Illyricis Notus obruit undis:
At tu, nauta, vagæ ne parce malignus arenæ
Oſſibus & capiti inhumato
Particulam dare. Sic, quodcunque minabitur Eurus
Fluctibus Heſperiis, Venuſinæ
Plectantur ſilvæ, te ſoſpite; multaque merces,
Unde poteſt, tibi defluat æquo
Ab Jove, Neptunoque ſacri cuſtode Tarenti.
Negligis immeritis nocituram
Poſtmodo te natis fraudem committere forſan ‡:
Debita jura viceſque ſuperbæ
Te maneant ipſum; precibus non linquar inultis,
Teque piacula nulla reſolvent.
Quanquam feſtinas, non eſt mora longa; licebit
Injecto ter pulvere curras.

Furiæ dant alios in *ſpectacula torvo Martii: mare eſt exitio avidis nautis: miſta funera ſenum & juvenum denſantur: ſæva Proſerpina fugit nullum caput.* Sic *quoque rapidus Notus, comes devexi Orionis, obruit me Illyricis undis: at tu, O nauta, ne parce maligni* inſtar *dare* mihi *particulam vagæ arenæ oſſibus & inhumato capiti* meo. Si facies *ſic quodcunque Eurus minabitur Heſperiis fluctibus, Venuſinæ ſilvæ plectantur, te ſoſpite; multaque merces* tuæ pietatis, *unde poteſt, defluat tibi ab æquo Jove, Neptunoque cuſtode ſacri Tarenti.*

Forſan tu *negligis committere fraudem nocituram poſtmodo te natis immeritis: debita jura & ſuperbæ vices maneant teipſum; non linquar inultis precibus, & nulla* ſacra *piacula reſolvent te. Quanquam feſtinas, non eſt* opus tibi *morâ longâ; ter injecto pulvere* in meum inhumatum cadaver *licebit* ut *curras.*

* Avidum, *Bentleius.* † Denſentur, *Bentl.* ‡ Fors et, *Bentl.*

ANNOTATIONS.

the ſtings and laſhes of guilty conſciences. *Iſidore* ſaith, they are three evil affections of the mind, anger, avarice, and luſt.

They are called upon earth *furiæ*, in heaven *diræ*, and in hell *canes Stygii*, the dogs of the river *Styx*.

The KEY.

Thus Engliſhed by the earl of Lauderdale:

The boatman *Charon*; the expecting croud
Of ſouls you ſee along th' infernal flood,
Want funeral rites above, where ſudden ends
Have ſnatch'd their bodies from their mourning friends.
The body firſt muſt funeral rites partake,
Before the ſoul can croſs the *Stygian* lake.
A hundred years theſe fields they wander o'er,
That time expir'd, they reach the wiſhful ſhore.

Horace's deſign in this ODE is to ridicule *Pythagoras*'s opinion of the *tranſmigration* of ſouls, that when by death they left one body, they entered into another; and the vanity of *aſtrologers* and *fortune-tellers*, who pretend to foretel not only the ſeveral accidents of

The KEY.

of life, but alſo by what kind of death perſons ſhall depart this life. To which purpoſe he introduceth a mariner thus addreſſing himſelf to the ghoſt of *Archytas*, a philoſopher, and aſtronomer of *Tarentum:* O *Archytas*, a ſmall quantity of duſt will at laſt cover you, notwithſtanding all your great knowledge in the motions of the heavenly bodies, and curious enquiries into the myſteries and ſecrets of Nature and Art: what, ſaith he, will it avail you, at the point of death, to have run through the ſeveral conſtellations of heaven, and have gained ſo great an eſteem in the eye of the world, for your ſkill in the mathematical ſciences? You who knew the ſphere, the ſituation and various climates and countries of the whole habitable world, how came you to be ſhipwrecked in any part of it?

To this *Archytas*'s ghoſt anſwers the mariner: It is no wonder that I, a mathematician and philoſopher, am dead; for *Tantalus* the father of *Pelops*, who was honored with the preſence of the Gods themſelves at a grand entertainment, and *Tithonus* the ſon of *Laomedon*, who lived ſo many years upon earth, and *Minos* king of *Crete*, who entering into the cave, had frequent converſe with *Jupiter*, and advice given him how to make good and uſeful laws for the government of his ſubjects; by this converſe he was admitted into the ſecrets of *Jupiter*; and even *Pythagoras* himſelf was ſent ſeveral times into the infernal ſhades, and detained there. *Pythagoras* taught, that when a ſoul left one body, it went into another; and affirmed that he was *Euphorbus* the ſon of *Panthus*, who was killed in the *Trojan* war by *Menelaüs*, but upon his reviving he knew the ſhield, which he bore in the *Trojan* war, when he was *Euphorbus*, which ſhield was found either in *Apollo*'s temple at *Caria*, or in *Juno*'s at *Argos*. *Ovid. Metamorph.* Book xv. brings in *Pythagoras* thus ſpeaking:

Morte carent animæ, ſemperque, priore relictâ
Sede, novis domibus habitant, vivuntque receptæ.
Ipſe ego (nam memini) Trojani tempore belli
Panthoïdes Euphorbus eram: cui pectore quondam
Sedit in adverſo gravis haſta minoris Atridæ.
Cognovi clypeum lævæ geſtamina noſtræ,
Nuper Abanteïs templo Junonis in Argos.

Souls are immortal, and always, upon having left their former habitation, they are received, dwell, and live again in new bodies. I myſelf (for I remember) in the time of the *Trojan* war, was *Euphorbus* the ſon of *Panthus*; in whoſe breaſt, as it was directly oppoſite to *Menelaüs* ſtuck a ſpear of the younger ſon of *Atreus*. I knew the ſhield which was borne on my left arm, lately hanging in the temple of *Juno* at *Argos*.

One and the ſame eternal night of death waits upon all men; and the path of death muſt be trod by every perſon living. Since all

muſt

The KEY.

muſt die, mariner, how could I be exempted? Therefore do not wonder at that, nor at the different ways men paſs out of this world. The deſire of military glory brings ſome men to ſudden death; the deſire of riches ſweeps away many ſeamen and merchants by ſhipwrecks. *Miſta funera ſenum & juvenum denſantur.* No age of life is exempted from death, the young, middle-aged, and old, all muſt go, when they are called off the ſtage of this world. When a perſon was about to die, *Proſerpine* cut the hair off his head, as the firſt oblation to be offered to the infernal Gods, and a ſoul could not depart from the body, till ſhe had performed this office; as *Virgil, Æneid.* iv. *V.* 698.

Nondum illi flavum Proſerpina vertice crinem
Abſtulerat, Stygioque caput damnaverat Orco.

Pythagoras therefore in anſwering ſaith: *Proſerpine*'s time was come to cut my hair, and I could no longer ſtay, but was drowned in the *Venetian* ſea, near this place where you ſee my body. Wherefore he entreats him to ſhew that humanity to his body, which it wanted. *Non opus eſt tibi morâ longâ*; You have no need to be long in doing of it: *Ter injecto pulvere in meum inhumatum cadaver, licebit* ut *curras:* The duſt being thrice caſt upon my unburied body, you ſhall have liberty to ſail or go on your voyage as faſt as you pleaſe. That this was the cuſtom in ſuch a caſe, we learn from *Tully de Leg.* 2. *n.* 66. *Antiquiſſimum ſepulturæ genus id fuiſſe videtur, quo apud Xenophontem Cyrus utitur: redditur enim terræ corpus, & ita locatum & ſitum, quaſi operimento matris obducitur:* The moſt ancient way of burying ſeems to be that, which *Cyrus* makes mention of in *Xenophon:* the corpſe is then committed to the earth, and ſo placed and prepared, as if it were covered over with its old mother Earth. As the ghoſt of *Archytas* here, ſo after the ſame manner that of *Palinurus, Virgil, Æneid.* vi. *V.* 365. addreſſes *Æneas, Eripe me his, Invicte, malis, aut tu mihi terram injice; namque potes:* O invincible hero, put me out of this miſerable condition, and caſt earth upon my dead body; for it is in your power to make me happy.

Several of the commentators think that this ODE was written in *Horace*'s old age; but *du Hamel* ſays, that it was writ in the year of the city 713, of *Horace*'s age 26, before CHRIST 38, ſo that according to him, it is from this preſent year 1739, 1777 years old. The reaſon of his conjecture is this, that at the battles of *Peruſium* and *Brunduſium*, between *Auguſtus* and *Antony*, there being no care taken to bury the dead bodies, ſo great a plague invaded *Italy*, that a great many were cut off by it. To prevent which evil hereafter, *Horace* writ this ODE, to excite them to the ancient religious performance of burying the dead.

ODE

ODE XXIX.

To ICCIUS.

It is to be wondered at, and a ſort of miracle, that ICCIUS the philoſopher, laying aſide his ſtudies, ſhould have betaken himſelf to a military life through covetouſneſs of riches.

O Iccius[1], you now envy the happy riches of the Arabians[2], and prepare for a ſharp war againſt the kings of Sabæa[3] being not conquered by the Romans, but before by Alexander the Great[4], and you are preparing chains for the terrible Mede[5].

What virgin of the Barbarians, her huſband being ſlain, will ſerve you? What youth with perfumed hair which belonged to the court of the kings of Arabia, taught to ſhoot the Serican arrows[6] out of his father's bow, will you prefer to be your cup-bearer?

Who now can deny that deſcending rivers may again aſcend the high mountains, and the Tiber run back to its fountain; when you, who ſeemed to promiſe better things, intend to change for Spaniſh armour the noble books of *Panætius*[7] the philoſopher bought up every where by you, and the houſe of Socrates[8] another great philoſopher?

ANNOTATIONS.

1 *Iccius*, a philoſopher; he was *Agrippa*'s procurator in *Sicily*, and by him preſented with much land.

2 *Arabum*, *Arabians*, ſo called from *Arabia*, a country of *Aſia*, between *Judæa* and *Egypt*. It is divided into three parts; *Arabia* the Stony; *Arabia* the Deſert; and *Arabia* the Happy. A country full of ſpices, rich perfumes, and other treaſure.

3 *Sabæa*, the chief city of *Arabia Felix*, called now *Zibit*, where is great ſtore of cinnamon, caſſia, frankincenſe, and myrrh. Several parts of *Arabia* had been conquered by the *Romans*, but they had not extended their conqueſts ſo far as *Sabæa*.

4 *Alexander the Great*, ſon of *Philip* king of *Macedon* and *Olympias*. A prince of an extraordinary ſpirit, and a ſhape of body anſwerable. He began his great enterprize about the age of twenty years, and in the ſpace of twelve years had conquered *India*, *Darius* the *Perſian* emperor, *Greece*, and the greateſt part of the world. *Ariſtotle* was his tutor. After he had conquered *Babylon*, he grew proud and intemperate; ſome ſay he died with drunkenneſs; others, that he was poiſoned, for that he had cauſeleſly put to death many of his friends. This was about the year of the world 3630. *Quintus Curtius* hath writ his life and hiſtory.

5 *Medes*, that live in *Media*, a large country in *Aſia*, bounded with the *Hyrcanian* ſea, *Armenia*, *Perſia*, and *Parthia*, called now *Maday* and *Servan*: it was once miſtreſs of the eaſtern empire, which fell from her to the *Perſians*.

6 *Serican*

ODE XXIX.

Ad ICCIUM.

Mirum eſt, & ſimile monſtri, ICCIUM *philoſophum, intermiſſo ſtudio, ad militiam tranſiſſe cupiditate divitiarum.*

ICCI, beatis nunc Arabum invides
Gazis, & acrem militiam paras
Non antè devictis Sabææ
Regibus, horribilique * Medo
Nectis catenas. Quæ tibi virginum,
Sponſo necato, barbara ſerviet?
Puer quis ex aulâ capillis
Ad cyathum ſtatuetur unctis,
Doctus ſagittas tendere Sericas
Arcu paterno? Quis neget arduis
Pronos relabi poſſe rivos
Montibus, & Tiberim reverti;
Cum tu coëmptos undique nobiles
Libros Panætî, Socraticam & domum
Mutare loricis Iberis,
Pollicitus meliora, tendis?

ORDO.

O *Icci, nunc ergo invides beatis gazis Arabum, & paras acrem militiam regibus Sabææ non* à Romanis, ſed *antè* ab Alexandro Magno, *devictis, horribilique Medo nectis catenas. Quæ barbara virginum, necato ſponſo, ſerviet tibi? Quis puer unctis capilis ex aulâ* regum Arabiæ, *doctus tendere Sericas ſagittas paterno arcu, ſtatuetur* tibi *ad cyathum* adminiſtrandum? *Quis neget pronos rivos poſſe relabi arduis montibus, & Tiberim* poſſe *reverti* ad tuam ſcaturiginem; *cum tu, pollicitus meliora, tendis mutare Iberis loricis nobiles libros Panætî* philoſophi *undique coëmptos, & domum Socraticam.*

* Horribilis, *Bentleius.*

ANNOTATIONS.

6 *Serican arrows*, from *Ser*, *Seris*, and *Seres*, a people of the *Eaſt-Indies*, betwixt the two rivers *Hydaſpes* and *Indus*, where firſt was invented the making of ſilk, which either grew like cotton upon their trees, and was by them gathered and prepared; or elſe was wrought as ours is by ſilk-worms naturally, which feed upon mulberry-leaves. Some think *Catay* to be their country, beyond *China*; they were dexterous at ſhooting with bows.

7 *Panætî*. *Panætius* a *Stoic* philoſopher, whom *Tully* imitated in his Book of *Offices*.

8 *Socrates*, the ſon of *Sophroniſcus* a ſtone-cutter, and *Panarete* a midwife; a moſt excellent philoſopher, that, in the judgment of *Apollo*, was the wiſeſt man on earth. He was moſt noted for the ſtudy and practice of moral philoſophy; wherefore being envied, his enemies accuſed him of contempt towards the Gods; for which he was condemned to die by drinking a potion of hemlock; but ſoon after the *Athenians* ſhewed their ſorrow for the loſs of him, by ſlaying his accuſers, and erecting ſtatues in honour of him.

The

The KEY.

TORRENTIUS very well obſerves, that the title of this ODE ſhould have been, *Ad* LUCIUM ITIUM, *To* LUCIUS ITIUS, and not ICCIUM: for there was at *Rome* the family of *Itia*. And there is extant a medal of *Lucius Itius*, as M. *Dacier* ſays, having on one ſide a head with a helmet on it, in memory of that expedition to which this ODE relates, and on the other ſide *Caſtor* and *Pollux* on horſeback, below L. ITI. above ROMA. He ſays further, that *Horace* ſpeaks here of the expedition of ÆLIUS LARGUS, who, as generaliſſimo under AUGUSTUS, carried an army againſt the *Arabians*, in the tenth conſulſhip of AUGUSTUS. Although LARGUS met with ſmall reſiſtance, yet the ſcorching of the ſun, and the want of water, ruined almoſt his whole army, by an extraordinary ſickneſs which ſeized the head, and killed the moſt part of them.

Horace hearing that *Iccius* a philoſopher, who had nothing to do but ſtudy the works of Nature, as having a conſiderable eſtate to live upon, and a very good library for the improvement of his mind, was going to the army, he writ this ODE, to try if he could diſſuade him from being concerned in this expedition.

Horace expreſſes ſome concern, that a perſon of ſuch a plentiful fortune, and ſo devoted to ſtudies, ſhould now, for the love of plunder and booty, go to the army, though the event of war is uncertain. He therefore calls it *acrem militiam*, ſharp war, that he may deter him from this deſign, by putting him in mind of the fatigues in marches, want of proviſions, dangers in engaging with the enemy, and other inconveniencies that attend ſuch expeditions. It is true, he calls the plunder and booty, *beatis gazis*, happy riches; but that is only by way of irony, according to the vulgar notion of riches. You are preparing chains, ſaith he, for the terrible *Mede*. Here he alludes to a cuſtom, which the ſoldiers in thoſe times had, of carrying chains with them to ſecure their captives. But many times thoſe who carried theſe chains, were themſelves vanquiſhed by the enemy, and taken captive. Perhaps, *Iccius*, this may be your fate.

But

The KEY.

But when *Horace* goes on to point out other motives than the love of riches, which might move him to go on in this expedition. What young woman of the *Barbarians*, after her huſband is ſlain in battle, will ſerve you? What boy with perfumed hair, who once belonged to the palace of the kings of *Arabia*, and was inſtructed in the art of ſhooting with his father's bow, will you prefer for your cup-bearer? Do you engage in this expedition, that you may have the honor of young captive women and boys to ſerve you at table, as the reward of your own bravery, and who may be admired by your friends at your diverſion in ſhooting, and your eſcaping their arrows who are ſo dexterous at ſhooting? After this *Horace* ends beautifully with an argument, ſhewing that this inconſtancy, and the inconſiſtence of this reſolution of engaging in a military life, compared with his former way of living, was aſtoniſhing. Who can deny that rivers may again aſcend the ſteep mountains, and that *Tiber* may run back to its fountain, when a man thus qualified ſhall prefer all the dangers and inconveniencies of war, to a peaceful and ſtudious life? This change of your's, ſaith *Horace*, will expoſe you to the world, which before looked upon you as a man of learning, ſenſe, and conduct; but now eſteem you to be covetous, ambitious, fickle, and unconſtant.

This ODE was writ in the year of the city 729, of *Horace*'s age 42, before CHRIST 22; ſo that, from the year 1739, it is 1761 years old.

ODE

ODE XXX.

To VENUS.

He intreats VENUS to come into the temple of GLYCERA, dedicated to her.

O Venus [1], queen of Cnidus [2], and Paphos [3], quit your beloved Cyprus, and transfer yourself to the beautiful chapel of Glycera [4] invoking you with much incense. Come you, attended with Cupid, and the Graces [5] with their loose girdles; let the Nymphs [6] haſten hither alſo, and Youth [7] not very agreeable without you, and Mercury [8].

ANNOTATIONS.

1 *Venus*, ſee Ode ii.

2 *Cnidus*, a town in *Caria*, a country in *Aſia* the Leſs, between *Lycia* and *Ionia*, on the ſide of the mountain *Taurus*, where *Venus* was worſhipped.

3 *Paphos*, a city of *Cyprus*, ſee Ode i.

4 *Glycera*, a handſome young woman, whom *Horace* loved.

5 *Graces*, there were three of them, *Aglaia*, *Euphroſyne*, and *Thalia*; one name-

ly

The KEY.

THE univerſal concurrence of all nations under heaven, in the great article of devotion and adoration, plainly ſhews, that devotion or religious worſhip muſt be the effect of tradition from ſome firſt founder of mankind; or that it is conformable to the natural light of reaſon; or that it proceeds from an inſtinct implanted in the ſoul itſelf. The heathens had a part of their houſes fitted up, and ſet apart, as a ſort of chapel for their devotions, in which their houſhold Gods, *Lares* and *Penates*, were worſhipped. At their feaſts they paid their devotions to them, and offered up libations to the other Gods.

Glycera being a beautiful woman, deſigning to have a feaſt and entertainment at her houſe, in which it was uſual for young unmarried women to pay their devotions to *Venus* the Goddeſs of love; we may ſuppoſe that Horace, who was one of her admirers, was invited; who ſends her this ODE for his anſwer to her invitation: wherein he beautifully invokes *Venus* to leave *Cyprus* and *Paphos* for a few moments, and transfer herſelf to the beautiful chapel of *Glycera*.

But

ODE XXX.

Ad VENEREM.

Rogat VENEREM *ut veniat in ædem* GLYCERÆ, *dedicatam ſibi.*

O Venus, regina Cnidi Paphique,
Sperne dilectam Cypron, & vocantis
Thure te multo Glyceræ decoram
Transfer in ædem.
Fervidus tecum Puer, & ſolutis
Gratiæ zonis, properentque Nymphæ,
Et parùm comis ſine te Juventas,
Mercuriuſque.

ORDO.

O Venus, regina Cnidi Paphique, ſperne dilectam Cypron, & transfer te in decoram ædem Glyceræ vocantis te multo thure. Fervidus Puer, & Gratiæ ſolutis zonis, Nymphæque tecum properent, & Juventas parùm comis ſine te, Mercuriuſque.

ANNOTATIONS.

ly who gave a favour, another who might receive it, and a third who returned it; they were attendants upon *Venus*, painted with looſe ſhining garments and girdles, becauſe friends ought to be free and open among themſelves.

6 *Nymphæ*, Nymphs or Fairies, ſome belonging to rivers, as the *Naïades*; ſome to woods and hills, as the *Oreades*, *Dryades*, &c.

7 *Cupid*, ſee Ode v.

8 *Mercurius*, ſee Ode x.

The KEY.

But love is not the only qualification of a happy entertainment at a feaſt; therefore *Horace* adds, *Fervidus Puer, & Gratiæ ſolutis zonis, Nymphæque tecum properent:* Come you attended by *Cupid*, and let the *Graces* in their negligent dreſs haſten along with you, together with *Youth*, and Eloquence, the uſual attendants of Love.

This ODE was writ in the year of the city 733, of *Horace*'s age 46, before CHRIST 18; ſo that, from this preſent year 1739, it is 1757 years old.

ODE XXXI.

To APOLLO.

He deſires not riches of APOLLO, but that he may have a ſound mind in a healthy body.

WHAT does the poet Horace deſire of Apollo[1] upon the day his temple is dedicated? What does he pray for, at his firſt libation, pouring new wine out of the cup?

He does not deſire the rich corn of fruitful Sardinia[2]; nor the fine herds of cattle of ſcorching Calabria[3]; nor gold, nor Indian ivory; nor the lands, which the ſilent river Liris[4] waſhes with its gentle ſtream.

Let thoſe, to whom Fortune has given the neighbouring vineyards, prune them with a Calen[5] ſickle: and the rich merchant drink out of golden cups the wine exchanged for Syrian[6] goods; he, I ſay, who is ſo dear to the Gods themſelves, that he three or four times in the year without harm viſits the Atlantic ſea[7].

Olives nouriſh me, chicory, and light mallows, I ſay, nouriſh me. O Apollo the ſon of Latona[8], I beſeech you, that you will grant me not only with a healthy body, but alſo with a ſound mind, to enjoy the wealth I have already got; and ſpend my old age not diſhonorably, nor deſtitute of muſic and poetry.

ANNOTATIONS.

1 *Apollo*, ſee Ode vii.

2 *Sardinia*, an iſland of *Italy*, which formerly belonged to the *Spaniards*, but is now ſubject to its own king, who is of the family of *Savoy*. It is 170 miles in length, 80 in breadth, and 450 in compaſs; its chief city is *Cagliari*. *Martial* ſays, it was a very unhealthy place, but rich in corn.

3 *Calabria*, a country in the uttermoſt part of *Italy*, which is almoſt an iſle; it brings forth fruit twice a year, and abounds with bees and cattle.

4 *Liris*, now *Gangliana*, a river in *Italy*, which divides *Latium* from *Campania*.

5 *Calen*, ſee Ode xx.

6 *Syrian goods*. *Syria*, a large country of *Aſia*, divided into *Cœloſyria*, *Comagene*, and

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The KEY.

AUGUSTUS having built and finiſhed a temple to *Apollo*, on mount *Palatine*, in the time of his ſixth conſulſhip, moſt of the eminent poets of that age writ poems upon the conſecration of it. *Suetonius* ſays, *Templum Apollinis in eâ parte Palatinæ domûs excitavit*,

ODE XXXI.

Ad APOLLINEM.

Non petit ab APOLLINE *divitias, ſed ut ſit ſana mens in ſano corpore.*

QUID dedicatum poſcit Apollinem
Vates? Quid orat, de paterâ novum
Fundens liquorem? Non opimas
Sardiniæ ſegetes feracis;
Non æſtuoſæ grata Calabriæ
Armenta; non aurum, aut ebur Indicum;
Non rura, quæ Liris quietâ
Mordet aquâ taciturnus amnis.
Premant Calenâ † falce, quibus dedit
Fortuna vitem: dives & ‡ aureis
Mercator exſiccet culullis
Vina Syrâ reparata merce,
Dis carus ipſis; quippe ter et quater
Anno reviſens æquor Atlanticum
Impunè. Me paſcunt || olivæ,
Me cichorea, leveſque malvæ.
Frui paratis & valido mihi,
Latoë, dones, &, precor, integrâ
Cum mente; nec turpem ſenectam
Degere, nec citharâ carentem.

ORDO.

QUID vates Horatius *poſcit Apollinem* eo die in quo templum eſt *dedicatum* illi? *Quid orat*, hâc primâ libatione, *fundens novum liquorem de paterâ?* Ille *non* orat *opimas ſegetes feracis Sardiniæ; non grata armenta æſtuoſæ Calabriæ; non aurum, aut Indicum ebur; non rura, quæ taciturnus amnis Liris mordet quietâ aquâ.* Illi, *quibus Fortuna dedit vitem, premant* eam *Calenâ falce: & dives mercator exſiccet aureis culullis vina reparata Syriâ merce*, ille qui eſt adeò *carus Diis ipſis; quippe* qui *ter aut quater anno impunè reviſens Atlanticum æquor. Olivæ paſcunt me, cichorea, leveſque malvæ* paſcunt *me.* O Apollo *Latoë, precor* te, ut *dones mihi* non ſolùm *valido* corpore, ſed etiam *cum mente integrâ, frui paratis opibus; & degere ſenectutem nec turpem, nec carentem citharâ.*

† Calenam, *Bentl.* ‡ Ut, *Bentl.* || Paſcant, *Bentl.*

ANNOTATIONS.

and *Palmyrene*; it is 175 miles broad, and 430 in length. Its chief city is *Antioch*, upon the river *Orontes*.

7 *Atlantic ſea* or *ocean*, which lies along upon the weſt of *Spain* and *Africa*.

8 *Latona*, the daughter of *Cœus* the ſon of *Titan*, who made war againſt *Jupiter* for raviſhing his daughter; ſhe, to fly *Juno*'s wrath, fled to the iſland *Ortygia*, that is *Delos*, ſee Ode i.

The KEY.

tavit, quam fulmine ictam deſiderari à Deo aruſpices pronunciârant: He built a temple in that part of his palace in the *Palatine*, which being ſtruck down with thunder and lightning, the ſoothſayers or diviners declared it was deſired by that God to be rebuilt. It is pro-

The KEY.

bable *Auguſtus* deſired *Horace* to write this ODE or POEM upon this dedication. *Horace* here very wiſely would not preſcribe rules to the emperor, but artfully tells him what he ſhould aſk of *Apollo*. And therefore, as if he had ſet apart a private chapel in his own houſe, as *Glycera* had done for *Venus* in the preceding ODE, he beautifully begins: What does the poet *Horace* deſire of *Apollo* upon this extraordinary ſolemnity, in which a temple is conſecrated to him? And to ſhew his earneſtneſs and ſincerity herein, he repeats the queſtion again, What is it he can addreſs him for, while he is offering up his libations on this extraordinary occaſion? So *Varro*, lib. iv. *In ſacrificando Deis, hoc poculo magiſtratus dat Deo vinum:* In ſacrificing to the Gods, the magiſtrate (the prieſt, or other perſon who offers) pours out wine to the Gods. By *novum liquorem* we muſt not underſtand, as *Dacier* well obſerves, the firſt-fruits of the vine, for that was only offered to *Jupiter*; but ſuch wine as they offered on ſuch occaſions, which being the firſt, may be ſaid to be new. Beſides, the ancients called any thing new, that was excellent and good of its kind. So *Virgil*, Eclogue v.

Vina novum fundam calathis Arviſia nectar;

I will pour into my cups a new nectar of the wine of *Arviſium*, of the iſland of *Chios*.

In anſwer to which queſtions, ſays *Horace*, my requeſts are not like thoſe of the ordinary ſort of mankind, who think they cannot be happy, unleſs they ſwim in the midſt of abundance and affluence, and have their voracious appetites ſatiated with the fineſt of wheat-bread, ſuch as *Sardinia* abounds in. So *Tully* to his brother *Quintus* ſays; *Cura, mi frater, ut valeas, & quanquam eſt hiems, tamen Sardiniam eſſe cogites:* Take care, my brother, of your health, and although it is winter, yet remember you are in *Sardinia*; which although it was a plentiful country, yet was not eſteemed very healthful. Neither, ſaith he, do I deſire the fine herds of cattle of ſcorching *Calabria*, nor gold, or *Indian* ivory, nor the lands watered by the peaceful and gentle *Liris*; ſome ſeek herds of cattle, others gold and ivory, ſome lands pleaſantly ſituated by a river, to make them

The KEY.

them happy; but a man's happineſs conſiſts in none of theſe, but in being content with what he has, and uſing that moderately. By *Indicum ebur* we muſt underſtand *Ethiopia*, which abounds more in that kind than the *Eaſt-Indies*. The poets take a liberty to call any country at a great diſtance eaſt or ſouth, *India*; ſo *Virgil*, *India mittit ebur*, India *ſends ivory*.

Let thoſe on whom Fortune has beſtowed the neighbouring vineyards cultivate them; and let the rich merchant drink out of golden cups wine exchanged for *Syrian* goods, he who is ſo much the favorite of heaven, that he can make three or four voyages a year to the *Atlantic* Sea, and yet return with ſafety and wealth. *Exſiccet aureis culullis*, by the figure *Hypallage*, for *exſiccet aureos culullos*. *Ter aut quater anno*, twice or thrice in the year, for ſeveral times: a definite for an indefinite number. Hitherto *Horace* has told us in the negative what he did not pray for. Now he comes to the affirmative, and having declared that he was contented with the enjoyment of common and wholeſome food, he makes his addreſs to *Apollo*, to grant him a healthy body, and a ſound mind, to enjoy that which he had already got, and to ſpend his old age amidſt the innocent diverſions of muſic and poetry. Without ſoundneſs of body and mind, all the comforts of this life are of little value: old age is generally a burden of itſelf, but a good reputation is as much to be eſteemed as life itſelf.

This he did with a view to make *Auguſtus* draw the proper inference, and learn what he was to pray to *Apollo* for. Not for new conqueſts, not for plenty of meat and drink, that he might live a luxurious and voluptuous life, not for gold, ivory, or the delicious products of foreign countries, but to content himſelf with the products of his own dominions; to be a pattern of frugality and ſobriety to his ſubjects, and honorably to end his days on earth, before he was tranſlated to heaven.

This ODE was writ in the year of the city 725, of *Horace*'s age 38, before CHRIST 26; ſo that from this preſent year 1739, it is 1765 years old.

ODE XXXII.

To his HARP.

He ſpeaks to his HARP, and deſires that it may be preſent with him, and not leave off playing with him.

O Harp, firſt played upon by Alcæus[1] a citizen of Leſbos[2], who although he was brave in war, yet whether he was among armed men, or had laid up his ſhattered ſhip upon the wet ſhore, ſang Bacchus[3], the Muſes, Venus[4], and the boy Cupid who always keeps by her, and Lycus[5] with his beautiful black eyes and black hair, we, as requeſted by Mæcenas, &c. entreat, if ever being free from cares we have played upon you any thing under the ſhade, which may live this year, and many others; come on, and dictate to me a Latin poem.

O harp, who art the ornament of Apollo[6], and acceptable at the table of ſupreme Jupiter, O you, who are the ſweet refreſhment of my toil and care, be always ready to ſolace and comfort me whenſoever I call upon you.

ANNOTATIONS.

1 *Alcæus*, ſee Ode xxvi.
2 *Leſbos*, ſee Ode xvii.
3 *Bacchus*, ſee Ode xii.
4 *Venus*, ſee Ode ii.
5 *Lycus*, a boy beloved by *Horace*.
6 *Apollo*, ſee Ode vii.

The KEY.

SUCH are the fruitful productions of a poet's brain and imagination, that he can make any thing the ſubject of his poem, even ghoſts and departed ſouls, as in *Ode* xxviii. in the dialogue between the ghoſt of *Archytas* and the mariner; and here *Horace* makes his own harp the ſubject of this *Ode*. This he doth to ſhew his earneſt deſire, that as *Alcæus* was the firſt and one of the chief *lyric* poets among the *Greeks*, ſo he might be eſteemed the firſt and chief, if not the only *lyric* poet among the *Latins*. *Alcæus* was born at *Mitylene* the chief city of the iſland *Leſbos*, and carried on a conſiderable war with the *Athenians*, being not only remarkable as a poet, but alſo as a general; and although he was brave in war, yet amidſt his greateſt dangers by land or by ſea, he could not forbear to ſing *Bacchus*, the *Muſes*, *Venus*, and the boy *Cupid*, her inſeparable companion. *Ovid* ſaith of *Alcæus*,

Nec plus Alcæus conſors patriæque lyræque
Laudis habet, quamvis grandius ille ſonat.

Alcæi

ODE XXXII.

Ad LYRAM.

Alloquitur LYRAM, *poscitque ut ea adsit sibi, & non desit canere secum.*

POscimur *, si quid vacui sub umbrâ †
Lusimus tecum, quod & hunc in annum
Vivat, & plures; age, dic Latinum,
Barbite, carmen,
Lesbio primùm modulate civi:
Qui ferox bello, tamen inter arma,
Sive jactatam religârat udo
Littore navim;
Liberum, & Musas, Veneremque, & illi
Semper hærentem Puerum canebat,
Et Lycum nigris oculis nigroque
Crine decorum.
O decus Phœbi, & dapibus supremi
Grata testudo Jovis, O laborum
Dulce lenimen, mihi cunque salve
Ritè vocanti.

ORDO.

O *Barbite, modulate primùm* ab Alcæo *civi Lesbio, qui* quanquam *ferox* esset in *bello, tamen inter armatos* esset, *sive religârat navim jactatam* in *udo littore, canebat Liberum, & Musas, & Venerem, & Puerum semper hærentem illi, & Lycum decorum nigris oculis & nigro crine, poscimur* à Mæcenate aliisque, *si vacui* curis *lusimus tecum quid sub umbrâ, quod vivat & in hunc annum, & plures* alios; *age, dic carmen Latinum. O testudo,* quæ es *decus Phœbi, & grata dapibus supremi Jovis, O* tu, qui es *dulce lenimen laborum, salve mihi cunque ritè vocanti* te.

* Poscimus, *Bentl.* † Antro, *Bentl.*

The KEY.

Alcæus himself, who is my countryman as well as a lyric poet, has not more reputation than I, although his poetry is stronger, and he treats of more exalted subjects in a higher strain. *Quintilian*, Book x. chap. 1. says, *Alcæus in parte operis aureo plectro meritò donatur, quâ tyrannos insectatur. Multum etiam moribus confert; in eloquendo brevis & magnificus, & diligens, plerumque Homero similis; sed in lusus & amores descendit, majoribus tamen aptior.* They deservedly bestow a golden harp on *Alcæus* in that part of his work, which he has written against the tyrants. He also contributes very much to the moral part; in speaking he is short and magnificent, and diligent, for the most part like *Homer*. He descends sometimes to games, plays, and amours, but is fitter for sublime and lofty subjects. In his poems of the civil wars of *Mitylene*, and the divers factions of the tyrants *Pittacus*, *Myrsilus*, *Megalagres*, of the *Cleonætides*, and others; he shews without reserve the

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ambition, pride, covetouſneſs, and cruelty they were poſſeſſed and guilty of. Dr. *Bentley*, and ſome others, have *poſcimus* inſtead of *poſcimur*, but in my weak judgment, the paſſive is more agreeable to *Horace*'s meaning than the active; for as *Cruquius*, *Pere Sanadon*, and other commentators obſerve, it is to be underſtood *Poſcimur à Mæcenate aliiſque amicis*; we are deſired by *Mæcenas* and other friends, ſi

ODE XXXIII.

To ALBIUS TIBULLUS.

Not to grieve more than enough, that a rival is unworthily preferred before him by *Glycera*.

O Albius [1], do not grieve overmuch, reflecting in your mind on the cruel Glycera [2]; nor ſing mournful elegies, becauſe, ſhe having broke her engagements to you, another perſon younger than you is preferred before you.

Behold the love of Cyrus [3] inflames Lycoris [4] remarkable for her ſmall pretty face; Cyrus burns with love for cruel Pholoë [5]: but the ſhe-goats ſhall be joined to the Apulian [6] wolves, before that Pholoë will yield herſelf up to ſo vile a lover. So it ſeems good to Venus (ſuch is her will); who is pleaſed to put perſons of different ſhapes and tempers under the brazen yoke with a cruel ſort of pleaſure.

When a more beautiful young woman was in love with me, Myrtale [7] the libertine [8] detained me with a pleaſing chain, whoſe temper is more fickle and unſettled than the Adriatic [9] ſea winding itſelf round the Calabrian gulf.

ANNOTATIONS.

1 *Albius Tibullus*, an eminent poet, who writ ſeveral fine elegies, four books whereof are ſtill extant; he and *Virgil* died much about the ſame time.

2 *Glycera*, ſee Ode xxx.

3 *Cyrus*, ſee Ode xvii.

4 *Lycoris*, a beautiful maid.

5 *Pholoë*, a beautiful young woman, but of a very haughty temper and coquetiſh conduct, as appears by an elegy of *Tibullus*, 1, 8. addreſſed to her, yet extant.

6 *Apulian wolves*. *Apulia*, a country in *Italy*, well ſtored with ſheep, which produce very good wool; it is now called *Puglia*, and is divided into two parts, the one called *Puglia Piana*, or *Daunia*, the other *Peucetia*, or *Terra di Bari*.

7 *Myrtale*, a beautiful young woman, but of a diſagreeable temper.

8 *Libertine*, that is, ſhe was not born a free citizen of *Rome*, but afterwards made ſo.

9 *Adriatic*. The Straits of *Adria*, the *Venetian* gulf; called alſo the *Calabrian* gulf; ſee Ode xxxi.

The KEY.

ſi quid vacui curis luſimus ſub umbrâ, if at our leiſure-time we have compoſed poems which may be publiſhed and conſidered by this and ſucceeding ages; I now in a particular manner beg your aid in writing a *Latin* poem for the public, at the requeſt and in obedience to *Mæcenas* and other friends.

What time this ODE was writ, is uncertain.

ODE XXXIII.

Ad ALBIUM TIBULLUM.

Ne doleat plùs æquo, rivalem indignè præponi ſibi à Glycerâ.

ALBI, ne doleas plùs nimio, memor
Immitis Glyceræ; neu miſerabiles
Decantes elegos, cur tibi junior
Læſâ præniteat fide.
Inſignem tenui fronte Lycorida
Cyri torret amor; Cyrus in aſperam
Declinat Pholoën: ſed priùs Appulis
Jungentur capreæ lupis,
Quàm turpi Pholoë peccet adultero.
Sic viſum Veneri; cui placet impares
Formas atque animos ſub juga aheneа
Sævo mittere cum joco.
Ipſum me melior cum peteret Venus,
Gratâ detinuit compede Myrtale
Libertina, fretis acrior Adriæ
Curvantis Calabros ſinus.

ORDO.

O Albi, ne doleas plùs nimio, memor immitis Glyceræ; neu decantes miſerabiles elegos, cur læſâ fide junior præniteat tibi. Ecce *amor Cyri torret Lycorida inſignem tenui fronte; Cyrus* autem *declinat* amorem *in aſperam Pholoën: ſed capreæ jungentur priùs Appulis lupis, quàm Pholoë peccet turpi adultero. Sic viſum* eſt *Veneri; cui placet mittere impares formas atque animos ſub aheneа juga cum ſævo joco. Cum melior Venus peteret meipſum, Myrtale libertina continuit* me *gratâ compede, acrior fretis Adriæ curvantis Calabros ſinus.*

The

The KEY.

THE diſappointment in love is more hard to get over than any other; the paſſion itſelf ſo ſoftens and ſubdues the heart, that it diſables it from ſtruggling or bearing up againſt the woes and diſtreſſes which befal it. A heart in love has its foundations ſapped, and immediately ſinks under the weight of accidents that are diſagreeable to its favorite paſſion. *Horace*, who had been under the ſame unhappy circumſtances, hearing that *Albius Tibullus*, his intimate friend and fellow-poet, was dejected and caſt down, upon the unexpected denial of the returns of love from *Glycera*, writ this ODE to comfort him, and adviſe him to curb this paſſion, and reſtrain it within proper bounds. He does not admoniſh him to ſtifle it altogether, becauſe he knew that was not to be expected; but not ſo far to indulge it, as might be prejudicial either to his health or reputation. The fickleneſs and inconſtancy of women, whether wife or miſtreſs, has cauſed a great deal of trouble to many men in the ſeveral ages of the world. *Virgil*, ſpeaking of *Dido*, ſays, *Varium & mutabile ſemper eſt femina:* A woman is always an inconſtant and changeable creature. *Tully* ſays, That they who live under an imperious woman, are always ſlaves. *An ille mihi liber, cui mulier imperat? cui leges imponit, præſcribit, jubet, vetat quod videtur? Qui nihil imperanti negare, nihil recuſare audet? Poſcit? dandum eſt. Vocat? veniendum. Ejicit? abeundum. Minitatur? extimeſcendum.* Can he be eſteemed free, who is commanded by a woman? He to whom ſhe gives laws, grants and denies what ſhe pleaſes? Who can neither deny her any thing ſhe aſks, or refuſe to do any thing ſhe commands? Does ſhe aſk any thing? it muſt be given her. Does ſhe call? he muſt come to her. Does ſhe deſire him to be gone? he muſt go out of her preſence. Does ſhe threaten? he muſt ſhew himſelf afraid.

How much *Tibullus* was eſteemed by *Horace*, we may learn from *Epiſtle* iv. *Book* 1. where, in this *Epiſtle* which he addreſſes to him, he appeals to him as a ſufficient judge of his works, *Albi, noſtrorum ſermonum candide judex*; O *Albius*, ſincere or impartial judge of my poems. This is no extraordinary thing, ſays *Horace*; I myſelf have been ſerved

ſo

The KEY.

ſo by her. But behold a greater than you or I have been treated ſo; *Cyrus*, the firſt Emperor of the *Perſian* monarchy, who united the *Medes* to it, took *Babylon*, a man admired for his perſonage, proweſs, wiſdom, and liberality. As he changed his miſtreſs for ſuch a one, ſo do not you take another. Be not caſt down at this diſappointment, for *Cyrus* had the ſame fate: and therefore he ſays, *Sed capreæ priùs jungentur Appulis lupis, quàm Pholoë peccet turpi adultero:* But the he-goats ſhall be ſooner joined to the *Apulian* wolves, than *Pholoë* can give herſelf up to ſo baſe a lover. He having forſaken *Lycoris*, another miſtreſs, although he was a great emperor, *Pholoë* would not truſt him; it is not reaſonable ſhe ſhould; we may as well think the ſhe-goats and the he-wolves will join together, as ſhe will comply with ſuch a gallant. Do not you therefore, upon this diſappointment, take on with another miſtreſs, leſt you run *Cyrus*'s fate, be never received into favour again by *Glycera*; have patience, and ſhe may become as loving and obſequious to you as formerly. And then he proceeds to another argument with him. *Sic viſum eſt Veneri, cui placet impares formas atque animos mittere ſub ahenea juga cum ſævo joco:* So it ſeems good to *Venus*, it is her will and pleaſure to put perſons of ill-matched and unequal bodies and minds, under the brazen yoke of matrimony, with a cruel joke. When the ancients could give no reaſon nor cauſe why ſuch and ſuch accidents fell out, they ſaid, *Sic viſum eſt Diis*, ſo it ſeems proper to the Gods. So *Virgil*, *Æneid.* iii. *Poſtquam res Aſiæ, Priamique evertere gentem immeritam viſum Superis:* After that the Gods thought proper to overturn the government of *Aſia* and *Priamus*, and an innocent nation. So here, *Sic viſum eſt Veneri:* It is the will of *Venus*, the Goddeſs of love, to make men love ſuch women as are very diſagreeable to them in temper and morals.

This ODE was writ in the year of the city 733, of *Horace*'s age 46, before Chriſt 18; ſo that from this preſent year 1739, it is 1757 years old.

ODE

ODE XXXIV.

To HIMSELF.

Whom it repents, that having followed the Epicurean ſect, he too negligently and careleſsly worſhipped the Gods.

I Hitherto have been indeed too ſparing and remiſs a worſhipper of the Gods, whilſt being inſtructed in the whimſical philoſophy of Epicurus [1] I wander out of the way; now I am forced to ſail back again, and to purſue the courſe I lately forſook.

For the Father of the day, Jupiter [2], dividing the clouds with his bright lightning, for the moſt part drives the thundering horſes and his ſwift chariot through the pure air; whereby this huge maſs of earth, and the winding rivers, by which the river Styx [3], and the dreadful ſeat of the inviſible Tænarus [4], and both the confines of Atlas [5] are ſhaken.

God is able to turn things upſide down, and humbles the great, making the obſcure to become illuſtrious. Hence capricious Fortune takes away the higheſt honor with a ſharp noiſe, and takes delight in placing it upon another's head.

ANNOTATIONS.

[1] *Epicurus*, an *Athenian* philoſopher, who placed man's chief felicity in the pleaſure of the mind; he was a very temperate and continent man, as *Seneca* witneſſes of him, who alſo in ſeveral places highly commends him, and quotes ſome excellent ſayings from him ſuch as theſe: *Cheerful poverty is a faſhionable thing: He moſt enjoys riches, who leaſt wants them: If you live according to nature, you will never be poor; if according to opinion, you will never be rich: They live ill, who are always beginning to live: There is no living pleaſantly, without living well*, &c. Howbeit, the name of pleaſure, wherein he placed man's chief felicity, cauſed all other voluptuous philoſophers, and carnally minded men, who were indeed of the ſchool of *Ariſtippus*, to be named *Epicures*, followers of *Epicurus*. It is reported of this *Epicurus*, that he denied the providence of God, and taught that the world was made by a concourſe of atoms, or bodies ſo ſmall as to be inviſible to our ſenſes, and that the ſouls of men are corporeal, and die with the bodies. After he had lived voluptuouſly thirty-two years, he died of the ſtone in the bladder; with which being grievouſly tormented, he put himſelf into a brazen veſſel filled with hot water, and then calling for wine, deſired his friends to live as voluptuouſly as he did at the time of his death.

[2] *Jupiter*, ſee Ode ii.

[3] *Styx*, a ſpring and river in *Arcadia*, which riſeth out of the lake *Pheneus*, the water whereof is ſo cold and venomous, that

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The KEY.

A Man's firſt care ſhould be to avoid the reproaches of his own heart: to look within himſelf, and conſider well if the actions of his life be agreeable to that temperance, ſobriety, and juſtice, which

ODE XXXIV.

Ad SEIPSUM.

Quem pœnitet, quòd ſecutus Epicureos, parùm ſtudioſè coluerit Deos.

PARCUS Deorum cultor & infrequens,
Inſanientis dum ſapientiæ
Conſultus erro; nunc retrorſùm
Vela dare, atque iterare curſus
Cogor relictos*. Namque Dieſpiter
Igni coruſco nubila dividens,
Plerumque per purum tonantes
Egit equos volucremque currum;
Quo bruta tellus, & vaga flumina,
Quo Styx, & inviſi horrida Tænari
Sedes, Atlanteüſque finis
Concutitur. Valet ima ſummis
Mutare, & inſignem † attenuat Deus,
Obſcura promens. Hinc apicem rapax
Fortuna cum ſtridore acuto
Suſtulit, hìc poſuiſſe gaudet.

ORDO.

EGO hactenùs fui quidem *parcus & infrequens cultor Deorum, dum conſultus inſanientis ſapientiæ* Epicuri *erro; nunc cogor dare vela retrorſùm, atque iterare relictos curſus. Namque Dieſpiter dividens nubila coruſco igne, plerumque egit equos tonantes volucremque currum per purum* aërem; *quo bruta tellus, & vaga flumina, quo Styx, & horrida ſedes inviſi Tænari, finiſque Atlanteüs concutitur. Deus valet mutare ima ſummis, & attenuat inſignem, promens obſcura. Hinc rapax Fortuna ſuſtulit apicem* honoris *cum acuto ſtridore, hìc gaudet poſuiſſe.*

* relectos, *Bentl.* † inſigne, *Bentl.*

ANNOTATIONS.

that it kills any thing that drinks of it. It eateth and waſtes iron and braſs: it cannot be contained in any thing, but in the hoof of a mule: ſome ſay, *Alexander* the *Great* was poiſoned with it. The poets feign it to be a river of hell, and ſo ſacred to the Gods, that if any of them ſwear by it, and break his oath, he ſhall be deprived of his Godhead, and drink no *nectar* for a hundred years.

4 *Tænarus*, a promontory and ſea-port town of *Peleponneſus*, full of thick woods, where the poets feign was a deſcent to hell, called by *Ovid Tænaria porta*, the *Tænarian* gate; by *Virgil*, *Tenariæ fauces*, the *Tænarian* jaws.

5 *Atlas*, a mountain in *Mauritania*, ſo high, that the top of it is ſaid to reach to heaven, and bear it up. It was ſo called from a man of that name, king of the country, and brother of *Prometheus*, turned by *Perſeus* into this hill at the ſight of the *Gorgon*'s head; who, becauſe he was the firſt inventor of aſtronomy, was ſaid to bear heaven on his ſhoulders; namely, by reaſon of his great knowledge in aſtronomy. There are two hills of this name, the one by *Hercules*'s pillars; the other that divides the kingdom of *Fez* and *Morocco*, now called *Erif*. Alſo a king of *Italy*, father to *Electra*. Another of *Arcadia*, father to *Maïa*.

The KEY.

which are virtues neceſſary to prolong it, and make him happy. *Horace*, in this *Ode*, perceiving that in his younger years he had given himſelf up too much to the precepts of *Epicurus*, by intemperance

The KEY.

ance and luxury, that he loſt the firſt and ſecond, and by not giving to every one their due, he came ſhort of the third, namely juſtice, makes here an ingenuous confeſſion, that he had been too negligent in the worſhip of the Gods. And how can he be juſt, who hath been unjuſt to God, the fountain of juſtice? This word *infrequens*, as *Dacier* obſerves, is a *metaphor* taken from ſoldiers, who too frequently are abſent from duty: ſo *Feſtus Pompeius*, *Infrequens appellabatur miles, qui abeſt, abfuitve ſignis*: That ſoldier was called unfrequent, who was abſent, or had been abſent from his colours, at the calling of the rolls. My not appearing in the temple, ſays *Horace*, at the ſolemn times of devotion and prayer, when I ſhould have paid that worſhip and adoration to the Gods, which I ought to have done, may juſtly be called a *deſertion* of them. Devotion opens the mind to great conceptions, and fills it with more ſublime ideas than any that are to be met with in the moſt exalted ſcience; and at the ſame time warms and agitates the ſoul more than ſenſual pleaſures. That *Epicurus* taught his followers to deſpiſe all religion, appears from *Cicero de Naturâ Deorum*, *N.* 122. where he ſays, *Epicurus ex animis hominum extraxit radicitùs religionem, cum Diis immortalibus & opem & gratiam ſuſtulit.—Tollit id quod maximè proprium eſt optimæ præſtantiſſimæque naturæ. Quid enim melius, aut quid præſtantius, bonitate & beneficentiâ? Quâ cum carere Deum vultis,—neminem ab eo amari, neminem diligi vultis.* *Epicurus* has entirely taken religion from the minds of men, when he taketh away aſſiſtance and grace from the immortal Gods.—He has taken away that which is moſt agreeable and proper to the beſt and moſt excellent nature. For what is better, or what more excellent, than goodneſs and beneficence? Which when you will have God to be without, you will have no body to be loved by him, you will have none to be dear to him. I am confirmed, ſays *Horace*, in the folly of *Epicurus*'s principles, by conſidering the manifeſt inſtances and evident proofs of a divine Being, which preſides over the univerſe, ſuch as thunder and lightning, and that too ſometimes when no natural cauſe thereof can be aſſigned. *Cicero de Divin. Lib.* 2. *Nonne perſpicuum eſt ex primâ hominum admiratione, quod tonitrua jactuſque fulminum extimeſcent, credidiſſe ea efficere rerum omnium præpotentem Jovem?* Is it

The KEY.

it not clear from the firſt admiration of men, that thunder and flaſhes of lightning make men afraid, and believe that almighty *Jupiter* is the cauſe of all things? Drives his thundering horſes and ſwift chariot through the pure air. The ancients repreſented the noiſe of thunder, as made by *Jupiter*'s chariot and horſes: but when it thundered without any clouds, they accounted it as miraculous. And therefore, ſays *Horace*, you *Epicureans* need not give a natural cauſe for thunder, that it is the clouds and ſulphureous exhalations ſet on fire by their falling upon one another; for there has been thunder frequently ſeen without a cloud in the pure air, where there can be no natural cauſe aſſigned for it but the will of *Jupiter*; which if you will not confeſs, this mighty lump of earth, and winding rivers, whereby *Styx* and the dreadful ſeat of inviſible *Tænarus*, and both the top and bottom of the mountain *Atlas* are ſhaken and tremble, will be ſufficient conviction to any one, that the terrible preſence of *Jupiter* makes them do ſo.

Then he goes upon another argument, to prove that there is a God, an over-ruling cauſe in the world, by which we ſee thoſe in power ſometimes amazingly humbled, and thoſe who are in an abject and low condition as wonderfully exalted. *Deus promens obſcura*; God makes obſcure things to become illuſtrious Here, *Cruquius* ſays, *Horace* alludes to the barrel *Homer* ſpeaks of, in his laſt *Iliad*, out of which *Jupiter* draws good things, proſperity to ſome, adverſity to others. So *Ovid*;

Ludit in humanis divina potentia rebus;
Et ſubito caſu, quæ valuere ruunt.

The Divine Power makes a ſport at human affairs; and by a ſudden fall, thoſe things which ſeemed ſtrong and laſting are reduced to nothing. This ſudden change of human affairs, the overturning of kings and kingdoms, and the ſetting up mean, obſcure, weak men and nations to the height of power and grandeur, could never come by chance, or a concourſe of atoms: there is therefore a God that rules and governs the world, and they, who fear and worſhip him, are the wiſeſt and moſt prudent men.

What time this Ode was writ, is uncertain.

ODE

ODE XXXV.

To Fortune.

He beſeeches her to preſerve Cæſar going to Great Britain.

O Goddeſs, who now reigneſt at pleaſant Antium[1], who art able immediately either to lift up mortal man from the loweſt to the higheſt degree, or to change pompous triumphs into funerals; the poor countryman courts you with an earneſt prayer: whoever ventures on the Carpathian ſea[2] in a Bithynian ſhip[3], invokes you as Goddeſs of the ſea.

The fierce Dacian[4] reverenceth you, the fugitive Scythians[5], and cities, and whole nations, and fierce Latium[6], and the mothers of barbarian kings, and monarchs clothed in purple reverence you; leſt you ſhould throw down with injurious foot the now ſtanding pillar of the empire; and leſt a numerous people ſhould ſtir up to ſedition thoſe who are now quiet by crying, To arms, to arms! and ruin the government.

Cruel Neceſſity[7] always goes before you, bearing great nails and wedges in her brazen hand; nor is the cruel hook wanting, or the plummet of melted lead.

Hope, and Fidelity[8] rarely to be met with cloathed with white garments, reverenceth you, nor does it refuſe to accompany you; although as an enemy you deſert rich men's houſes, having changed your gaudy apparel. But the unfaithful common people, and perjured harlot withdraw themſelves; treacherous friends alſo ſhun to bear the yoke of adverſity with you, when the caſks together with the dregs are quite dried up.

O

ANNOTATIONS.

1 *Antium*, an ancient city of *Italy*, the capital of the *Volſcians*, the country of *Nero*, and a good harbour for ſhipping. *Cicero*, in his *Epiſtle* to *Atticus*, iv. 8. thus deſcribes it: *Antio nihil quietius, nihil altius, nihil amœnius*: There is nothing more quiet, more ſtately, or more pleaſant than *Antium*. Here the Goddeſs *Fortune* had a temple, very famous both upon the account of the many gifts of the great men, with which it was adorned, and for the lots that were caſt, and the reſponſes which were given by the oracle. At this time nothing of this city is left, but a promontory near it called *Cape de Anzo*.

2 *The Carpathian ſea*, ſo called from *Carpathus*, an iſle between *Rhodes* and *Crete*, which uſually retaineth its ancient name: by ſome it is now called *Scarpanto*. *Carpathius leporem* is a proverbial expreſſion to denote thoſe who deſire to procure things to their prejudice.

3 *Bithynian ſhip*. *Bithynia* was a country of *Aſia* the Leſs, next to *Troas* overagainſt *Thrace*, and, as is ſuppoſed, planted by *Thracians*; whence *Xenophon* calls it *Thracia Aſiatica*. It was called formerly *Bebrycia* and *Mygdonia*; now it is named by ſome *Burſia*, by others *Becſcangiel*, and by the *Turks*, *Oſmanili*.

4 *Dacian*,

ODE XXXV.

Ad FORTUNAM.

Obsecrat eam ut conservet Cæsarem profecturum in Britannos.

O Diva, gratum quæ regis Antium,
Præsens vel imo tollere de gradu
Mortale corpus, vel superbos
Vertere funeribus triumphos;
Te pauper ambit sollicitâ prece
Ruris colonus: te dominam æquoris,
Quicunque Bithynâ lacessit
Carpathium pelagus carinâ.
Te Dacus asper, te profugi Scythæ,
Urbesque, gentesque, & Latium ferox,
Regumque matres barbarorum, &
Purpurei metuunt tyranni;
Injurioso ne pede proruas
Stantem columnam; neu populus frequens
Ad arma cessantes, ad arma
Concitet, imperiumque frangat.
Te semper anteit sæva Necessitas,
Clavos trabales & cuneos manu
Gestans ahenâ; nec severus
Uncus abest, liquidumque plumbum.
Te Spes, & albo rara Fides colit
Velata panno, nec comitem abnegat;
Utcunque mutatâ potentes
Veste domos inimica linquis.
At vulgus infidum, & meretrix retrò
Perjura cedit; diffugiunt cadis
Cum fæce siccatis amici,
Ferre jugum pariter dolosi.

ORDO.

O Diva, quæ regis Antium gratum, quæ *presens* es *vel tollere corpus mortale de gradu imo* ad summum, *vel vertere superbos triumphos funeribus; pauper colonus ruris ambit te sollicitâ prece: quicunque lacessit Carpathium pelagus Bithynâ carinâ*, invocat *te dominam æquoris. Asper Dacus* metuit *te, profugi Scythæ, urbesque, gentesque, & ferox Latium, matresque barbarorum regum, & purpurei tyranni mutuunt te; ne proruas stantem columnam* imperii sui *injurioso pede; neu frequens populus concitet* homines *cessantes* à bello clamando, *ad arma, ad arma, frangatque imperium. Sæva Necessitas semper anteit te, gestans trabales clavos, & cuneos ahenâ manu; nec severus uncus abest, liquidumque plumbum. Spes, & rara Fides velata albo panno, colit te, nec abnegat* se *comitem* tibi; *utcunque inimica linquis potentes domos, mutatâ veste. At infidum vulgus, & perjura meretrix retrò cedit; amici dolosi pariter diffugiunt ferre jugum* infortunii, *cadis siccatis* unà *cum fæce.* O Fortuna, oro ut

ANNOTATIONS.

4 *Dacian. Dacia* was a country of *Hungary*, beyond the *Danube*. It is now divided into *Transylvania* (which is called the *Mediterranean Dacia*, and by the *Germans Sivenburgen*, that is, seven castles), *Wallachia*, called the *Dacia Alpestris*, and *Moldavia*.

5 *Scythæ*, *Scythians*, see Ode xix.

6 *Latium*, see Ode xxi.

7 *Cruel Necessity*. It is here brought in as a servant of *Fortune*. *Torrentius* says, he had in his hands a precious stone very ancient, on which was engraved a winged virgin standing on a globe, and a distaff placed before her, spinning out the lots or fortunes of mankind: and that he had an ancient medal, having the effigies of two young women, about which was writ *R.*

O Fortune, I pray you to preſerve Cæſar now going to the Britons the remoteſt people of the whole earth, and preſerve alſo the army of the Roman youth lately raiſed, which is formidable to the eaſtern parts of the world and the Red Sea.

Alas! we are aſhamed of the wounds and ſcars received in the civil wars, and of the wickedneſs of our fellow-citizens who were killed in that war. Alas! have we an obdurate age ſhunned any villainy?

What wickedneſs have we left not committed? From what wickedneſs have the Roman youth reſtrained themſelves through reverence to the Gods? What altars have they ſpared? O Goddeſs, I wiſh you will new-ſhape our blunted ſwords upon ſome new anvil againſt the Maſſagetes[9] and Arabians[10].

ANNOTATIONS.

Ruſticus Fortunæ Antiat. on the other ſide an altar, with theſe letters, FOR. RE. and about it, *Cæſari Auguſto*, under it, EX. S. C. that is, *Ex Senatûs Conſulto*, by a decree or order of the ſenate. There was at *Antium* a picture of Fortune, holding Neceſſity going before her, and in her hand bearing great nails, wedges, and hooks, to puniſh thoſe who abuſed her beneficence, and for ſtrenthening thoſe ſhe favoured.

[9] *Fidelity*,

The KEY.

SO wonderful are the changes of Fortune, ſo ſurpriſing are the ſudden, various, and contrary turns and events of it, that it is not to be wondered at, if the Heathens made it a Goddeſs.

Auguſtus, after the civil wars between *Pompey* and *Julius Cæſar* were ended, finding all things quiet and peaceable, retired with ſome friends to *Antium*, where he continued ſome time, and aſked their opinion, whether they thought it proper that he ſhould raiſe an army, march it through *France*, and tranſport it over to *Britain*. This being approved of, the army was raiſed accordingly; and as they were upon their march, at *Ariminum*, a city of *Italy*, by the river *Rubicon*, now called *Rimini*, they met the *Britiſh* ambaſſadors, who being introduced to *Auguſtus*, ſhewed their credentials, begging a peace, which was granted them, and this expedition ſtopt. *Horace*, who was never wanting in gratitude, writ this ODE, to ſhew his reſpect to *Auguſtus*, and the love he bore to his countrymen; wherein, addreſſing himſelf to the Goddeſs *Fortune*, he prays to her for good ſucceſs to them. He does this in ſuch a manner as plainly ſhews his belief that it was in her power to grant what he wanted; and at the ſame time teaches thoſe whom he prays for, that whatever victory, conqueſt, or triumph they made, muſt not be aſcribed to their own wiſdom, conduct or courage, but to the Goddeſs. In your intended expedition to *Britain*, ſaith he, you muſt travel both by land and ſea; what-

Serves iturum Cæſarem in ultimos
Orbis Britannos, & juvenum recens
Examen, Eoïs timendum
Partibus Oceanoque Rubro.
Eheu, cicatricum & ſceleris pudet,
Fratrumque. Quid nos dura refugimus
Ætas? Quid intactum nefaſti
Liquimus? Unde manus juventus
Metu Deorum continuit? Quibus
Pepercit aris? O utinam novâ
Incude diffingas * retuſum in
Maſſagetas Arabaſque ferrum

ſerves Cæſarem mox *iturum in Britannos ultimos* totius *orbis* populos, *& examen* Romanorum *juvenum recens* conſcriptum, *timendum Eoïs partibus* mundi *Rubroque Oceano. Eheu!* nos *pudet cicatricum* in civili bello acceptarum, *& ſceleris fratrum* interfectorum in illo bello. *Quid nos dura ætas refugimus? Quid nefaſti liquimus intactum? Unde* Romana *juventus metu Deorum continuit* ſceleſtas *manus? Quibus aris pepercit? O* Fortuna, *utinam diffingas ferrum* noſtrum *retuſum* ſuper *novâ* aliquâ *incude in Maſſagetas Arabaſque.*

* Defingas, *Bentl.*

ANNOTATIONS.

8 *Fidelity.* Faith or Hope were covered with a white garment. Mr. *Bond*, *Minellius*, and ſome others, ſay that he here alludes to thoſe who were ſetting up for candidates for any public employment in the ſtate; for ſuch perſons wore a white garment, to ſhew how juſtly and innocently they ſhould perform the duties and offices committed to their charge.

9 *Maſſagetes*, a people of *Scythia*, where now is the ſouth part of *Tartary*.

10 *Arabians*, ſee Ode xxxix.

The KEY.

whatever the country produces through which you travel, whatever good weather and fair winds you are favored with, you owe it all to Fortune. The huſbandman, who brings you proviſions, acknowledges this, and prays earneſtly for it. The mariners that carry you over, acknowledge their ſafety from ſtorms and ſhipwreck, and their arrival at their deſired port, to be owing to the bounty of Fortune; we are encouraged to become humble ſupplicants to you, O Goddeſs, from the practice of all nations, cities, and countries, who call upon you for your aid and aſſiſtance. Then he offers up his addreſſes for the ſafety of *Auguſtus* and the commonwealth. Do not caſt down, ſays he, the ſtanding pillar of this empire, that is, *Auguſtus* himſelf. *Lubinus* paraphraſes this ſentence thus: *Te O mundi & rerum domina Fortuna, ſupplicibus oro precibus*, ne *Auguſtum Cæſarem imperii Romani* ſtantem *& erectam* columnam, *in cujus dignitate & ſalute totius reipublicæ incolumitatis cardo vertitur*, injurioſo, *invido, & maligno* pede proruas *& dejicias, eque eminenti dignitate peſſundas & proſternas; tuoque auſpicio in hac præſenti regni felicitate & incolumitate in populo pacem & concordiam ſtabilias, ſeditiones ac tumultus contra imperatorem prohibeas.* You, O Fortune, governeſs of the world and all things in it, we humbly entreat, that *Auguſtus Cæſar*, the ſtanding and upright pillar of the *Roman* empire, and the hinge upon which the ſafety of the whole commonwealth

The KEY.

turneth, may be preſerved from all unlucky accidents; but that peace and concord may be eſtabliſhed to the *Roman* people in this preſent happy and ſafe reign of his; and that all ſeditions and tumults againſt the emperor may be ſubdued. *A burnt child*, we ſay, *dreads the fire*. *Horace* ſeeing the army levied, and their intended enterprize and expedition upon *Britain* laid aſide, expreſſes ſome apprehenſions leſt the ſeditious ſpirit but lately quelled ſhould again, upon this occaſion, revive a civil war afreſh; to prevent which, he tells them that Fortune carrieth always puniſhments for thoſe who tranſgreſs her commands. Whatever pretext people may have for riſing up againſt lawful and eſtabliſhed authority, *Horace* here tells us, that Fortune is always ready, with proper and ſuitable puniſhments, to make them ſuffer for their crimes. Although you leave thoſe who abuſe your bounty and beneficence, by changing their proſperity into adverſity, yet a good ſincere man is always the ſame; but the unfaithful multitude and perjured perſons deſert their friends in the time of adverſity. No ſooner are our caſks empty, than our falſe friends diſappear. There is no confidence to be placed in the com-

mon

ODE XXXVI.

To [1]POMPONIUS NUMIDAS.

He greatly rejoices upon the account of his return from *Spain*.

IT is a pleaſure to us to appeaſe the tutelary Gods, preſervers of Plotius Numidas, with incenſe, muſic[2], and the blood of a calf due to them for ſo great a favour; who being now ſafely returned from the fartheſt part of Spain[3], diſtributes many kiſſes to his beloved companions, yet to none more than his dear friend Lamia[4]; remembering that they paſt their childhood[5] under the ſame tutor[6], and likewiſe remembering that they both put on the manly gown on the ſame day.

Let

ANNOTATIONS.

1 *Pomponius*, or rather *Plotius Numidas*, ſo called, becauſe as a general he carried arms into the country called *Numidia*, a part of *Afric*, now called *Belidulgerid*, or *Biledelgerid*; famous among the *Romans*, by reaſon of *Maſſiniſſa*, a great enemy to the *Roman* ſtate.

2 *Fidibus*. *Fidis* is properly a fiddle, or muſical inſtrument; but here, by a *metonomy*, it is put for the muſic played on that inſtrument.

3 *The fartheſt part of Spain*; that is, the northern part of it, now called *Biſcay*.

Auguſtus

The KEY.

mon rank of mankind, nor in thoſe who proſtitute their honor and chaſtity for the love of money; for they will deſert their beſt friends when adverſity comes: and even thoſe who promiſed a great deal of ſincerity and love, while our proſperity continued, when adverſity and poverty come on, will certainly forſake us. O Fortune, I ſay, keep *Cæſar* ſafe now going to the *Britons* the remoteſt people of the whole earth, and the army of the *Roman* youth newly levied, formidable to the eaſtern parts of the world and the Red Sea. And further, to deter them from all thoughts of a new civil war, he beautifully ends this ODE, ſaying, Alas! how greatly am I aſhamed of the wounds and ſcars received in the civil wars, and of the wickedneſs of our countrymen who were killed in that war! What cruelties have we not excerciſed? This expedition againſt *Britain* being laid aſide, he wiſhes them to carry thoſe arms, which the emperor had put into their hands, againſt ſome foreign enemy.

This ODE was writ in the year of the city 726, of *Horace*'s age 39, before CHRIST 25; ſo that from this preſent year 1739, it is 1764 years old.

ODE XXXVI.

Ad POMPONIUM NUMIDAM.

Ob reditum ejus ex Hiſpaniâ exultat gaudio.

ET thure, & fidibus juvat
Placare, & vituli ſanguine debito
Cuſtodes Numidæ Deos;
Qui nunc Heſperiâ ſoſpes ab ultimâ,
Caris multa ſodalibus,
Nulli plura tamen dividit oſcula,
Quàm dulci Lamiæ; memor
Actæ non alio rege puer'tiæ,
Mutatæque ſimul togæ.

ORDO.

JUVAT placere cuſtodes Deos Numidæ, & thure, & fidibus, & debito ſanguine vituli; qui nunc ſoſpes rediens *ab ultimâ Heſperiâ, dividit multa oſcula* ſuis *caris ſodalibus nulli tamen plura quàm dulci Lamiæ*; videlicet *memor actæ pueritiæ* ſuæ *non alio rege, ſimulque mutatæ togæ* puerilis. *Ne* igitur *pulchra* hæc *dies*

ANNOTATIONS.

Auguſtus had a war with the *Cantabri*, which was not very ſucceſsful; and therefore *Pletius* coming ſafe home from thence, was the more acceptable.

4 *Lamia*. *Ælius Lamia*, ſee Ode xxvi.

5 *Puer'tiæ*, for *pueritiæ*, by the figure *Syncope*, on account of the verſe.

6 *Tutor*. It was cuſtomary among the *Romans* to call a maſter, tutor, or governor to any nobleman's children, *Rex*, a King; becauſe as the king rules over his ſubjects, ſo they rule and preſide over their pupils. The youths put on their manly gown when they were ſeventeen years of age.

Let not therefore this joyful day paſs without a particular mark of diſtinction[7]; let there be no want of cheering liquor, nor reſt to our feet which ſhall dance after the manner of the Salii[8], who were the prieſts of Mars; let not Damalis[9], a woman noted for drinking much wine, outdo Baſſus[10] in drinking Thracian bumpers[11]; let neither roſes, nor the long-lived parſley[12], nor the ſhort-lived lily, be wanting to the feaſt. All ſhall fix their languiſhing eyes on Damalis; but Damalis ſhall not be parted by any new gallant from her beloved Plotius, but will keep cloſer to him than the wanton ivy cleaves to the oak.

ANNOTATIONS.

7 *Diſtinction.* Days of rejoicing were noted with chalk, called in Latin *Creta*, from the iſland of that name. See Ode xxvi. and it is no uncommon ſaying among us, when any thing remarkable happens, *Chalk it up.*

8 *After the manner of the Salii.* They were the prieſts of *Mars*, inſtituted by *Numa Pompilius*, twelve in number, and of the ſenatorial rank: their number was doubled by *Tullus Hoſtilius*. Theſe, armed with a brazen helmet, belt, and breaſtplate, went through the city with a conſtant even pace, dancing to the ſound of muſical inſtruments. Their ſolemn proceſſions were very magnificent. Hence the proverb, *Dapes Saliares*, for a grand entertainment.

9 *Damalis,*

The KEY.

THOSE who have put *Horace*'s ODES in the order in which they are handed down to us, have had a regard to place them in ſuch a manner, as they ſaw the ſubject have a relation or reference to the preceding ODE, which *Horace* addreſſes to the Goddeſs *Fortuna*, for ſucceſs to *Auguſtus* and the army with which he intended to make an expedition againſt the *Britons*. In this, *Horace* congratulates *Numidas* upon his ſafe return from the expedition he had made. Mr. *Bond* and *Minellius* being generally the commentators who are uſed in the ſchools, I did not think fit to alter their title to this ODE, which is to *Pomponius Numidas*, with whom *Lambinus* agrees. But becauſe many of the old and modern commentators, as *Cruquius*, *Lubinus*, *Torrentius*, *Dacier*, *Des Prez*, *Du Hamel*, &c. have *Plotius Numidas*, and not *Pomponius* or *Pompeius*, as ſome others, I have put *Plotius* in the *Ordo*.

Horace begins this ODE beautifully: It is a pleaſure to us to appeaſe the Gods who have preſerved *Plotius Numidas*, with incenſe, muſic, and ſacrifice, which are juſtly due to them for ſo great a benefit. *Horace* tells us, ODE XXXIV. that he was *parcus & infrequens cultor Deorum*, a ſparing and ſeldom worſhipper of the Gods. Here he ſhews that he is a true penitent, and will perform thoſe vows he made to them. Some of the carping commentators are diſpleaſed with *placare*, to appeaſe, thinking it improper; but they will not allow themſelves to conſider that vows and promiſes made, are a debt, which,

if

Creſſâ ne careat pulchra dies notâ;
Neu promptæ modus amphoræ,
Neu morem in Saliûm ſit requies pedum;
Neu multi Damalis meri
Baſſum Threïciâ vincat amyſtide;
Neu deſint epulis roſæ,
Neu vivax apium, neu breve lilium.
Omnes in Damalin putres
Deponent oculos; nec Damalis novo
Divellctur adulterο,
Laſcivis ederis ambitioſior.

careat Creſſâ nota; neu ſit modus promptæ amphoræ, neu requies pedum in morem Saliûm; neu Damalis multi meri bibax *vincat Baſſum Threïciâ amyſtide; neu roſæ deſint epulis, neu vivax apium, neu breve lilium. Omnes deponent putres oculos in Damalin; nec Damalis divelletur* à *novo* aliquo *adultero* à Plotio, *ambitioſior laſcivis ederis.*

ANNOTATIONS.

9 *Damalis*, a noted female toper, beloved by *Plotius*.

10 *Baſſus*, ſome ſay he was a former lover of *Damalis*; others, the *Iambic* poet mentioned by *Propertius*, 1. 4. and *Ovid. Triſt.* iv. 10.

11 *Thracian bumpers.* The *Thracians* were great drinkers, and commonly drank off large cups at one draught. See Ode xviii.

12 *Long-lived parſley.* This herb continues green for a long time, and was therefore eſteemed fit to put amongſt the flowers, with which they made coronets for the gueſts at feaſts; to which is oppoſed the ſhort-lived lily.

The KEY.

if they be not paid, will diſpleaſe the Gods; upon which account *Horace* could not make uſe of a more proper word here. The *cuſtodes Dii*, the tutelary Gods, meant here, are, as the commentators take notice, *Caſtor*, *Neptune*, and *Pollux*, who govern the ſea, and bring fair weather, to whom we may ſafely add *Æolus*, the God of the winds, and *Mercurius* the protector of travellers. Many and great are the hazards to which war expoſes thoſe who are concerned in it. When therefore any perſon returns ſafe from a war, he has all the reaſon in the world to give thanks to the divine Providence for it. It is not our conduct and courage to which we ought to aſcribe our ſafety in war, but to the protection of the Gods. *Plotius*'s ſafe return was the more remarkable, becauſe that expedition was unſucceſsful. A general who preſerves his army, and ſaves the lives of his ſoldiers, although not a conqueror, is as much to be praiſed as when victor; *Auguſtus* upon that account graciouſly received *Plotius*. Count *Vaudemont*, in that famous retreat in the late war againſt *France*, where, with 30,000 men, he was ſurrounded by 90,000 *French*, his bringing this whole army off, gained more glory than if he had given them battle. *Plotius*, being ſafely returned from abroad, diſtributes many kiſſes to all his dear friends, who were extremely glad to ſee him ſafe after the rumour of his ill ſucceſs; but his arrival cauſed a particular joy to his friend *Lamia*, who had been educated with him under the ſame tutor. It is a ſign that boys are good who do not change their maſters, and ſome boys who learn to-

The KEY.

gether, contract ſuch a friendſhip in their innocent and tender years, as laſts as long as they live. The day when friends meet after long abſence, ought to be diſtinguiſhed as a joyful day. The *Thracians* marked the lucky days with chalk, and the unlucky days with coal; and the *Greeks* imitated them. The *Romans* uſually had feaſting, drinking, muſic, and dancing at their going any conſiderable journey abroad, which they called their *Viaticum*; and at their returning ſafe home, which they called *Convivium Adventitium*, as *Torrentius* obſerves. Our poet deſires that nothing may be wanting to complete the entertainment, neither muſic, dancing, or variety of viands; nor roſes, parſley, or lilies, for garlands. As he began this ODE with ſhewing his readineſs to offer up ſacrifice for the joyful return of his beloved friend, ſo he concludes it with a hearty wiſh, that his friends may ſtill continue faithful to him.

ODE XXXVII.

To his COMPANIONS.

He exhorts his companions to mirth, now that *Cleopatra* was dead.

NOW, O companions, may we drink heartily, now may we touch the earth with a nimble foot; now is the time to adorn the beds on which are placed the images of the Gods with diſhes after the manner of the Salii [1]. Before this time it was unlawful to draw from the cellars of our grandfires our wine of Cæcubum; while, with an infected troop of vile men, a furious queen [2], weak enough to hope for any thing, and intoxicated with her good fortune, was threatening ruin to the capitol, and a funeral to the empire. But ſcarce one of her ſhips eſcaping the flames leſſened her rage; and Cæſar [3], purſuing her flying from

ANNOTATIONS.

[1] *After the manner of the Salii.* The *Salii* were an order of prieſts inſtituted by *Numa*, for the keeping of the brazen target, which, as he gave out, fell into his hands from heaven, for the cure and ſafety of the city during a peſtilence. The entertainments of theſe prieſts upon their ſolemn feſtivals, were exceeding coſtly and magnificent; whence the poet here uſes *dapes Saliares*, for delicate meats.

[2] *A furious queen.* *Cleopatra* queen of *Ægypt* and ſiſter of *Ptolemy*. *Mark Antony* was ſo enamoured with her, that he forſook his own wife, the ſiſter of *Octavius*,

The KEY.

him. *Ambitioſior* is a form of ſpeaking, as *Torrentius* obſerves, whereby we expreſs our earneſtneſs and regard for the perſon of thoſe we do or ſeek any thing from, by putting our arms about their waiſts, and graſping them, whoſe favour we ſeek, and for whom we expreſs a great deal of regard and concern. Thoſe who take this in a worſe ſenſe, juſtly deſerve the cenſure of the royal garter, *Evil to him that evil thinks.* *Adulterus* here ſignifies nothing but a *gallant* or *lover*; ſee ODE xxxiii. although it is there taken in a bad ſenſe with reſpect to *Cyrus*.

This ODE was writ in the year of the city 728, of *Horace*'s age 41, before CHRIST 23: ſo that from this preſent year 1739, it is 1762 years old.

ODE XXXVII.

Ad SODALES.

Sodales hortatur ad lætandum, extinctâ Cleopatrâ.

NUNC eſt bibendum, nunc pede libero
Pulſanda tellus; nunc Saliaribus
Ornare pulvinar Deorum
Tempus erat dapibus, ſodales.
Antehac nefas depromere Cæcubum
Cellis avitis; dum Capitolio
Regina dementes ruinas *,
Funus & imperio parabat,
Contaminato cum grege turpium
Morbo virorum, quidlibet impotens
Sperare, fortunâque dulci
Ebria. Sed minuit furorem
Vix una ſoſpes navis ab ignibus;

ORDO.

NUNC, O ſodales, bibendum eſt, nunc tellus eſt pulſanda libero pede; nunc tempus erat ornare pulvinar Deorum Saliaribus dapibus. Antehac nefas erat depromere vinum Cæcubum avitis cellis; dum regina demens, cum grege virorum turpium contaminato morbo, impotens ſperare quidlibet, & ebria fortunâ dulci, parabat ruinas Capitolio, & funus imperio. Sed vix una navis ſoſpes ab ignibus

* Ruinas dementes, *by Hypallage, as* Dacier *obſerves, for* regina demens.

ANNOTATIONS.

vius, his co-partner in the empire; which *Auguſtus* reſenting, proclaimed war againſt him, and defeated him in a ſea-fight at *Actium*; after which, both he and *Cleopatra* laid violent hands on themſelves.

3 *At Cæſar.* The ſecond emperor of *Rome*, diſtinguiſhed by the name of *Auguſtus*. He was the ſon of *Octavius*, and nephew to *Julius Cæſar*, who appointed him his heir. He was at firſt only one of the ſecond triumvirate, but diſpoſſeſſing *Lepidus* and defeating *Antony* at *Actium*, he came at laſt to be ſole governor of the empire.

4 *Æmonia.*

from Italy with his nimble fleet (as a hawk purſues the harm-
leſs doves, or a nimble hunter a hare in the fields of ſnowy
Æmonia[4]) that he might put in chains this fatal monſter, threw
her mind already diſturbed with Mareotic[5] wine into a real
panic: who ſeeking to periſh more honorably, did not effe-
minately tremble at the naked ſword, or repair to hidden coaſts
with her nimble fleet. Nay, full of boldneſs ſhe had the cou-
rage to behold with a ſerene countenance her palace reduced
to aſhes; and becoming more fierce by a determined reſolu-
tion to die, to handle deſtructive ſerpents, that ſhe might receive
into her veins their deadly poiſon; becauſe being a haughty
woman ſhe diſdained to be carried to Rome by the fierce Li-
burnians, as a private perſon, to grace the triumph of Auguſtus.

ANNOTATIONS.

4 *Æmonia.* Either the ſame with *Thrace*, from mount *Hæmus*, or rather a region of *Theſſaly*, bordering upon *Macedonia*, ſo called from a ſon of *Deucalion*, of that name.

5 *Mareotic wine.* An exquiſite kind of wine, brought from a region of *Ægypt* bordering upon the lake *Mareotis*, not far from *Alexandria*.

The KEY.

IT muſt be acknowledged, that the ambition of princes is often hurtful not only to their people, but alſo to themſelves. This is evident as to ſuch who are unfortunate in their wars: and even when they are ſucceſsful, if an exact eſtimate were made of their profit and loſs, it would be rarely found that the conqueſts are ſufficient to pay the coſt. *Horace*, in this ODE, gives us a lively repreſentation of the pernicious conſequences of giving way to irregular paſſions of any kind. *Antony*, blindly fond of *Cleopatra*, and forgetful of his country, his wife, his reputation, and rank, at laſt raiſes againſt himſelf the anger of *Auguſtus*, which proves his own and *Cleopatra*'s ruin. *Horace*, in this ODE, celebrates the victory of *Auguſtus*, and ſhews the great importance of it, by obſerving, that, till it was obtained, the empire was in danger; inſomuch that it

Mentemque lymphatam Mareotico
Redegit in veros timores
Cæſar, ab Italiâ volantem
Remis adurgens (accipiter velut
Molles columbas, aut leporem citus
Venator in campis nivalis
Æmoniæ) daret ut catenis
Fatale monſtrum: quæ generoſiùs
Perire quærens, nec muliebriter
Expavit enſem, nec latentes
Claſſe citâ reparavit oras.
Auſa & jacentem viſere regiam
Vultu ſereno, fortis & aſperas
Tractare ſerpentes, ut atrum
Corpore combiberet venenum,
Deliberatâ morte ferocior;
Sævis Liburnis ſcilicet invidens
Privata deduci ſuperbo
Non humilis mulier triumpho.

minuit furorem; et Cæſar Auguſtus, *adurgens remis* eam *volantem ab Italiâ (velut accipiter* adurget *molles columbas, aut citus venator leporem in campis nivalis Æmoniæ) ut daret* hoc *fatale monſtrum catenis, redegit mentem lymphatam Mareotico* vino *in veros timores: quæ* Cleopatra *quærens perire generoſiùs, nec expavit muliebriter enſem, nec raparavit latentes oras citâ claſſe. Fortis auſa* eſt *& viſere vultu ſereno regiam jacentem, & ferocior morte deliberatâ,* auſa eſt etiam *tractare aſperas ſerpentes, ut combiberet atrum venenum corpore; ſcilicet* hæc *mulier non humilis invidens,* invidebat, *deduci ſævis Liburnis* ut *privata ſuperbo triumpho,* triumphum Auguſti ornare.

The KEY.

it had been unlawful for them, to allow themſelves in thoſe innocent liberties, which now they might take. A furious queen threatened our capitol with ruin, but now that danger is over, and we may take a cheerful glaſs. Towards the end of the ODE he gives us a very beautiful deſcription of the magnanimity and greatneſs of ſoul, which *Cleopatra* ſhewed in her adverſity: ſhe did not behave with the timorouſneſs of her ſex, but having determined to die, became bolder by that reſolution, and was not afraid of a naked ſword, or the poiſon of ſerpents. She had too great a ſoul to ſubmit to be carried to *Rome*, as an ordinary captive, to adorn the triumph of *Auguſtus*; and therefore choſe rather to avoid that infamy, by a voluntary death, *morte determinatâ.*

ODE XXXVIII.

To his SERVANT.

He is an enemy to too great magnificence in entertainments.

I Hate, my boy, the magnificent festival entertainments of the Persians[1]. Garlands knit with the inner rind of the linden-tree displease me: cease to inquire, in what places the latest roses remain growing. I earnestly desire that you add nothing to the simple myrtle[2]; for neither is the myrtle unbecoming you a servant, nor me drinking under the thick shade of a vine.

ANNOTATIONS.

[1] *The magnificent festival entertainments of the Persians.* The *Persians* were noted for their magnificence and luxury in these entertainments; almost all ancient writers make mention of their exquisite dishes, costly furniture, and precious perfumes.

The KEY.

AS *Augustus* was now sole governor of the *Roman* empire, and all things in profound peace, after the battle of *Actium*, *Horace* was afraid, that, as it was usual in these cases, luxury might creep in, and that in the rejoicings and festivities which would naturally follow upon the present disposition of things, the great men would endeavour to outdo one another in splendor and magnificence: to guard therefore against so great an evil, he wrote the foregoing ODE; in which he expresses his hatred of the *Persian* magnificence, and tells us how much preferable plainness and simplicity were in his account, to all that grand apparatus for which they were so famed. *Horace* therefore would not give offence to any set of men who might be guilty of these things; he only addresses himself to his boy, or

ODE XXXVIII.

Ad PUERUM SUUM.

Parvo gaudere ſe in conviviis apparatu.

PERSICOS odi, puer, apparatus.
Diſplicent nexæ philyrâ coronæ:
Mitte ſectari, roſa quò locorum
Sera moretur.
Simplici myrto nihil allabores
Sedulus curo; neque te miniſtrum
Dedecet myrtus, neque me ſub arctâ
Vite bibentem.

ORDO.

ODI, puer, apparatus Perſicos. Coronæ nexæ philyrâ diſplicent: mitte ſectari (perſcrutari), quò locorum ſera roſa moretur. Sedulus curo ut *nihil allabores ſimplici myrto; myrtus neque dedecet te miniſtrum, neque me bibentem ſub arctâ vite.*

ANNOTATIONS.

perfumes. Garlands, knit in the moſt curious manner, were alſo common among them.

2 *Simple myrtle.* Probably he meant garlands made of nothing but ſimple myrtle.

The KEY.

or ſervant, and ſhews, by his own example and choice, what he would have every man to do; namely, to live as their forefathers did, upon the ſimple fruits of the earth, to hate luxury, gluttony, and ſplendor, in their way of living. That they would not follow the bad cuſtoms of the foreign nations, the *Medes*, *Perſians*, and *Egyptians*, whom they had conquered, and thereby make themſelves poſſeſſors of their vices, as they were of their liberties and perſons. Here his art of reproving wonderfully ſhows itſelf; he does not ſay to *Auguſtus*, the ſenators, knights, and wealthy citizens, *You ought to do*, but to his ſervant, *My boy*, *I hate*, &c.

What time this ODE was writ, is uncertain.

The

THE ODES

OF

Q. HORATIUS FLACCUS.

BOOK THE SECOND.

ODE I.

To C. ASINIUS POLLIO.

He counſels C. ASINIUS POLLIO, his friend, to quit his deſigned hiſtory of the civil wars: afterwards he commends his writings.

YOU treat, Pollio [1], of our civil commotions from the time that Metellus [2] was conſul, of the cauſes of that war, the faults committed on both ſides, and all the circumſtances attending it, and of the game which Fortune played, and the alliances of the leading men [3] fatal to the commonwealth, and our arms ſtained with blood not yet expiated, a work full of hazard and danger; and walk over fire that lies hid under deceitful aſhes.

Let the muſe of ſevere Tragedy for a time ceaſe to appear upon our theatres: by and by, Pollio, thou diſtinguiſhed protector of diſconſolate offenders, and ſupport of the deliberating ſenate, to whom the laurel has purchaſed eternal honors in the Dalmatian triumph, when you have regulated our public concerns, you ſhall reſume the mighty taſk with an Athenian [4] dignity.

Already

ANNOTATIONS.

1 *Pollio.* *Caius Aſinius Pollio* was a perſon who made a very conſiderable figure in the court of *Auguſtus*. As he was diſtinguiſhed by his valour and conduct, he had frequently the command of the armies given him. He vanquiſhed the *Dalmatians*, and triumphed over them. He was no leſs eminent for his learning than for his warlike accompliſhments; of which ſeveral works publiſhed by him are a teſtimony; the chief were his tragedies, and the hiſtory of the civil war.

2 *From the time that Metellus was conſul.* *Q. Metellus Celer*, and *Lucius Afranius* were conſuls in the year of the city 690, about which time the civil wars between *Pompey* and *Cæſar* broke out.

3 The

Q. HORATII FLACCI

ODARUM

LIBER SECUNDUS.

ODE I.

Ad C. ASINIUM POLLIONEM.

C. ASINIUM POLLIONEM *monet, ut bella civilia describere intermittat: tum laudat ejus scripta.*

MOTUM ex Metello consule civicum,
Bellique causas, & vitia, & modos,
Ludumque Fortunæ, gravesque
Principum amicitias, & arma
Nondum expiatis uncta cruoribus,
Periculosæ plenum opus aleæ,
Tractas; & incedis per ignes
Suppositos cineri doloso.
Paulùm severæ Musa tragœdiæ
Desit theatris: mox, ubi publicas
Res ordinâris, grande munus
Cecropio repetes cothurno,
Insigne mœstis præsidium reis,
Et consulenti, Pollio, curiæ,
Cui laurus æternos honores
Dalmatico peperit triumpho.

ORDO.

Tractas, Pollio, civicum motum ex Metello consule, & causas belli, & vitia, & modos, & ludum Fortunæ, amicitiasque principum graves reipublicæ, & arma uncta cruoribus nondum expiatis, opus plenum periculosæ aleæ; & incedis per ignes suppositos doloso cineri. Musa severæ tragœdiæ desit paulùm theatris: mox, Pollio, insigne præsidium mœstis reis, & consulenti curiæ, cui laurus peperit æternos honores Dalmatico triumpho, ubi ordinâris res publicas, repetes grande munus Ce-

ANNOTATIONS.

3 *The alliances of the leading men.* Probably he means the league between *Cæsar*, *Pompey*, and *Crassus*, who agreed to share the government among them, and enslave their country.

4 *With an Athenian dignity.* In the original it is *Cecropio Cothurno*. *Cecropius*, *Athenian*, from *Cecrops*, first king of *Athens*. The *Cothurnus* was a square high sort of boot, which made the actors appear above the ordinary size, and gave them an air of grandeur and majesty. It was so peculiar to tragedy, that it came not only to signify that species of dramatic poetry, but to express the dignity of style in these compositions, in which sense it is here used by *Horace*. *Kennet*, *book* v. *chap.* 6.

5 *Cato.*

Already you grate your ears with the threatening ſound of trumpets; already the clarions make a noiſe; already the brightneſs of armour frightens the flying horſes, and ſtrikes terror into the countenances of the riders. Already I ſeem to hear great leaders ſtained with a duſt no way unbecoming; and the whole earth brought into ſubjection, all but the undaunted ſoul of Cato[5].

Juno, and whichſoever of the Gods more friendly to the Africans, unable to oppoſe us had left the country unrevenged; yet in a ſhort time brought back the grand-children of the conquerors as ſacrifices to the manes of Jugurtha[6].

What field rendered fatter by Latin blood does not teſtify by its ſepulchres our impious battles, and the ſound of the ruin of Heſperia heard by the Medes? What gulf, or what rivers are ignorant of this mournful war? What ſea of Daunia is not diſcoloured by our ſlaughters and bloodſhed? What coaſts are not ſtained with our gore?

But, my forward muſe, do not, leaving off your merry and agreeable ſtrains, attempt to reſume the taſk of the Cean funeral ſongs[7]; rather ſeek with me under a cave of Venus' airs to be played with a lighter quill.

ANNOTATIONS.

5 *Cato.* *Cato* of *Utica*, ſo remarkable for his virtue, and the ſtrenuous oppoſition he made to tyranny. After the defeat of *Pompey*, he was ſhut up by *Cæſar* in *Utica*, where, rather than fall into the hands of the conqueror, and ſurvive the ruins of his country, he ſlew himſelf.

6 *Jugurtha*, a king of *Numidia*, who being engaged in war with the *Romans*, was taken by *Sylla*, and led in triumph by *Marius*.

7 *Cean funeral ſongs.* In the original it is *Munera Ceæ næniæ*. By *Nænia*, the poet means the Goddeſs of mourning, and by that Goddeſs, the Muſe who dictated the mournful airs of *Simonides*, a *Lyric* poet of *Ceos*, one of the *Cyclades*, of whom *Quintilian* writes, *Simonides tenuis, alioqui ſenſu*

The KEY.

THIS beautiful ODE was written when *Pollio* was conſul, in the year of the city 713, and about two years after the battle of *Philippi*. *Horace*, at this time, was come from bearing arms againſt *Auguſtus*, in the army of *Brutus*, and had with much ado obtained his pardon, by the interceſſion of *Mæcenas*, and was yet ſenſible how difficult it was to be well in the good graces of a prince, after a fault of this nature: as a great many of his friends were in like circumſtances, a hiſtory of the civil wars could not but revive in their minds ſome facts, which, by the lateneſs of their date, muſt give them a great deal of diſquiet. *Horace* therefore adviſes him to lay aſide for a time his deſign, and rather exert himſelf for the good of the

Jam nunc minaci murmure cornuum
Perſtringis aures; jam litui ſtrepunt;
Jam fulgor armorum fugaces
Terret equos, equitumque vultus.
Audire magnos jam videor duces
Non indecoro pulvere ſordidos;
Et cuncta terrarum ſubacta,
Præter atrocem animum Catonis.
Juno, & Deorum quiſquis amicior
Afris, inultâ ceſſerat impotens
Tellure; victorum nepotes
Rettulit inferias Jugurthæ.
Quis non Latino ſanguine pinguior
Campus ſepulcris impia prælia
Teſtatur, auditumque Medis
Heſperiæ ſonitum ruinæ?
Qui gurges, aut quæ flumina lugubris
Ignara belli? Quod mare Dauniæ
Non decoloravere cædes?
Quæ caret ora cruore noſtro?
Sed ne relictis, Muſa procax, jocis,
Ceæ retractes munera næniæ;
Mecum Dionæo ſub antro
Quære modos leviore plectro.

cropio cothurno. Jam nunc perſtringis aures minaci murmure cornuum; jam litui ſtrepunt; jam fulgor armorum terret fugaces equos, & vultus equitum. Jam videor audire magnos duces ſordidos pulvere non indecoro; & cuncta terrarum ſubacta, præter animum atrocem Catonis. Juno, & quiſquis Deorum amicior Afris, impotens ceſſerat inultâ tellure; rettulit nepotes victorum inferias Jugurthæ. Quis campus pinguior Latino ſanguine non teſtatur ſepulchris impia prælia, & ſonitum ruinæ Heſperiæ auditum Medis? Qui gurges, aut quæ flumina ignara ſunt lugubris belli? Quod mare Dauniæ non cædes decoloravere? Quæ ora caret noſtro cruore? Sed, procax Muſa, relictis jocis, ne retractes munera Ceæ næniæ; quære mecum ſub antro Dionæo modos leviore plectro.

ANNOTATIONS.

ne proprio, & jucunditate quadam commendari poteſt; præcipua tamen ejus in commovendâ miſeratione virtus, ut quidam in hac eum parte omnibus ejuſdem operis auctoribus præferant. Simonides was but an indifferent poet, yet pretty correct in his ſtyle, and may be commended for his facetiouſneſs; yet his chief talent lies in moving to compaſſion, ſo that ſome in this particular prefer him to all other authors of works of that kind.

8 *A cave of Venus.* In the original, *Dionæo ſub antro. Venus* is called ſometimes *Dionæa*, from *Dione*, a ſea-nymph, her mother.

The KEY.

the commonwealth, and in protecting ſuch as might be deemed criminals by the preſent prevailing party. The word *reus*, in the original, may be underſtood to mean both plaintiff and defendant. *Reos appello* (ſays *Cicero*) *non eos modò qui arguuntur, ſed omnes quorum de re diſceptatur; ſic enim olim loquebantur:* I call thoſe *rei* not only who are defendants, but all ſuch as have any law-ſuits depending; for ſo this word anciently ſignified. He farther obſerves, that in the preſent conjuncture, the civil war was a ſubject ſo delicate, that it would be very difficult to handle it to the good-liking of *Auguſtus*, *Pollio* being ſo greatly attached to *Antony*. But that afterwards he might reſume the work with ſafety, and perform it with great ap-

plauſe. He then falls into a very noble commendation of *Pollio*'s writings, and gives it as his character, that he relates things in that lively and forcible manner, that his readers imagine themſelves preſent at the ſcenes he deſcribes. Afterwards he proceeds to lament the deſolation occaſioned by the civil wars, and the misfortunes they brought upon the republic, concluding with good advice to his Muſe.

ODE II.

To CAIUS CRISPUS SALLUSTIUS.

He commends PROCULEIUS for his liberality to his brothers. The contempt of riches only can make a man great and happy.

O Salluſtius Criſpus[1], thou enemy to plates of gold hid in the bowels of the earth by covetous men, ſilver certainly can have no brightneſs, unleſs it ſhine by a moderate uſe. Proculeius[2], noted for his paternal regard to his brethren, will live (his fame will reach) to lateſt ages: permanent fame will carry him upon wings whoſe flight cannot be weakened. Believe me, you will reign more powerful by ſubduing a covetous mind, than if you were to unite Africa to the remote Gades[3], and both Carthages[4] obeyed you alone. The deadly dropſy too much indulged ſtill increaſes, nor does it drive away thirſt, unleſs the cauſe of the diſeaſe had fled from the veins, and the watery malady is expelled the pale body. Virtue, diſſenting from the croud, excludes from the number of the happy Phraates[5] though reſtored to the throne of Cyrus, and rectifies the judgment of the vulgar accuſtomed to uſe names for things; conferring empire, a ſafe crown, and the proper laurel upon him alone, whoſoever he be that can look at vaſt heaps of gold and ſilver without a covetous eye.

ANNOTATIONS.

1 *Salluſt.* A great many ancient interpreters take this for *Salluſt* the hiſtorian; but *Dacier* has very judiciouſly obſerved, that the mention *Horace* makes of *Phraates*, quite deſtroys this opinion. He was not reſtored to the throne till ſix years after the battle of *Actium*, and *Salluſt* died four years before that battle. Others therefore, with greater probability, think it was the grandſon of that celebrated hiſtorian's ſiſter, of whom *Tacitus* ſpeaks in his Annals.

2 *Proculeius*, a Roman knight, the brother-in-law of *Mæcenas*, and in ſo great favour with *Auguſtus*, that he deſigned to have given him his daughter in marriage. His brothers, *Scipio* and *Murena*, having loſt their eſtate, by ſiding with *Pompey*, he ſhared his own patrimony with them, and afterwards made their peace with *Auguſtus*.

3 *Gades*

Muſe, to avoid ſuch mournful ſtrains, and dwell upon ſubjects more agreeable to his humour and diſpoſition.

This ODE was writ in the year of the city 714, of *Horace*'s age 27, before Chriſt 37; ſo that from this preſent year 1739, it is 1776 years old.

ODE II.

Ad C. SALLUSTIUM CRISPUM.

Laudat PROCULEIUM *ob liberalitatem in fratres. Contemptus pecuniæ ſolùm efficit hominem magnum ac beatum.*

NULLUS argento color eſt, avaris
Abditæ terris inimice lamnæ,
Criſpe Salluſti, niſi temperato
Splendeat uſu.
Vivet extento Proculeius ævo,
Notus in fratres animi paterni:
Illum aget pennâ metuente ſolvi
Fama ſuperſtes.
Latiùs regnes avidum domando
Spiritum, quàm ſi Libyam remotis
Gadibus jungas, & uterque Pœnus
Serviat uni.
Creſcit indulgens ſibi dirus hydrops,
Nec ſitim pellit, niſi cauſa morbi
Fugerit venis, & aquoſus albo
Corpore languor.
Redditum Cyri ſolio Phraatem,
Diſſidens plebi, numero beatorum
Eximit virtus, populumque falſis
Dedocet uti
Vocibus; regnum, & diadema tutum
Deferens uni, propriamque laurum,
Quiſquis ingentes oculo irretorto
Spectat acervos.

ORDO.

O *Salluſti Criſpe, inimice lamnæ abditæ terris avaris* hominibus, *nullus color eſt argento, niſi ſplendeat temperato uſu. Proculeius vivet extento ævo, notus animi paterni,* ob animum paternum, *in fratres: fama ſuperſtes aget illum pennâ metuente ſolvi. Regnes latiùs domando ſpiritum avidum, quàm ſi jungas Libyam remotis Gadibus, & uterque Pœnus ſerviat uni. Dirus hydrops ſibi indulgens creſcit, nec pellit ſitim, niſi cauſa morbi fugerit venis, & aquoſus languor* fugerit *albo corpore. Virtus, diſſidens plebi, eximit numero beatorum Phraatem redditum ſolio Cyri, & dedocet populum uti falſis vocibus; deferens regnum, & tutum diadema, propriamque laurum* illi *uni, quiſquis* eſt qui *ſpectat ingentes acervos irretorto oculo.*

ANNOTATIONS.

3 *Gades*, an iſland in the ſtraits of *Gibraltar*, on the ſouth of *Spain*, now *Cadiz*.

4 *Both Carthages*; that in *Africa* built by *Dido*, ſo well known, and that in *Spain*, taken by *Scipio* in the ſecond *Punic* war.

5 *Phraates*, a king of the *Parthians*, who ſlew his own father *Orodes*, thirty brothers, and his eldeſt ſon. He was expelled the kingdom by his ſubjects, and afterwards re-eſtabliſhed by the *Scythians* in the year of *Rome* 728.

The KEY.

SALLUST, to whom *Horace* addreſſes this ODE, was probably a young man of a liberal and generous ſpirit; yea, there is reaſon to believe the poet thought him ſomewhat too profuſe in his way. He obſerves, that the true value of riches conſiſts in the right and commendable uſe of them, and that *Proculeius* had gained a greater and more laſting reputation by his liberality to his brothers, than any poſſeſſions and honours could have procured him. This

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ODE III.

To DELLIUS.

Both in proſperity and adverſity we ought to behave with great moderation, ſince ſooner or later all muſt die.

O Dellius [1] who ſome time or other muſt die, be mindful to preſerve an equality of mind in adverſity; and in like manner in proſperity a mind reſtrained from giving way to immoderate joy; you muſt die, Dellius, whether you have paſſed the time of your life in ſadneſs, or reclining yourſelf on days of joy and feſtivity upon a remote turf have indulged yourſelf with a glaſs of your moſt excellent Falernian wine; where the tall pine and white poplar love to unite their branches and form an hoſpitable ſhade, and the moving water ſtrives to murmur along in its winding channel. Here give orders to bring wine, ointments, and the too ſoon fading flowers of the ſweet roſe; while time, circumſtance, and the black threads of the three Fatal Siſters [2] permit. You muſt relinquiſh theſe groves which you bought and embelliſhed at a vaſt expence; you muſt relinquiſh your houſe, and villa, waſhed by the yellow Tiber; and an heir ſhall enjoy theſe riches which you have piled up in heaps. It is no matter, whether you are rich and ſprung from ancient Inachus [3], or poor and deſcended of an ignoble race, you live in this world

ANNOTATIONS.

1 *Dellius*, an hiſtorian mentioned by *Dion*, *Plutarch*, and *Seneca*. He was in great favour with *Antony*, but deſerted him a little before the battle of *Actium*, and joined *Auguſtus*.

2 *The three Fatal Siſters*. *Clotho*, who held the diſtaff; *Lacheſis*, who drew out the thread; and *Atropos*, who cut it: they were the daughters of *Erebus* and *Nox*, and

This is the proper improvement of riches, and not to ſquander them away in luxury and magnificence. True empire conſiſts in the due government of our paſſions; and this dominion is of greater value and importance than that over kingdoms and provinces. All men are not happy that ſeem to be ſo. Happineſs is the ſole reward of virtue.

This ODE was writ in the year of the city 728, of *Horace*'s age 41, before Chriſt 23; ſo that from this preſent year 1739, it is 1762 years old.

ODE III.

Ad DELLIUM.

Utraque fortuna moderatè ferenda eſt, cum neceſſe ſit ut omnes moriamur.

ÆQUAM memento rebus in arduis
Servare mentem; non ſecus in bonis
Ab inſolenti temperatam
Lætitiâ, moriture Delli;
Seu mœſtus omni tempore vixeris,
Seu te in remoto gramine per dies
Feſtos reclinatum beâris
Interiore notâ Falerni;
Quâ pinus ingens albaque populus
Umbram hoſpitalem conſociare amant
Ramis, & obliquo laborat
Lympha fugax trepidare rivo.
Huc vina, & unguenta, & nimiùm breves
Flores amœnæ ferre jube roſæ;
Dum res, & ætas, & ſororum
Fila trium patiuntur atra.
Cedes coëmptis ſaltibus; & domo,
Villâque, flavus quam Tiberis lavit,
Cedes; & exſtructis in altum
Divitiis potietur hæres.
Diveſne priſco natus ab Inacho,
Nil intereſt, an pauper & infimâ

ORDO.

O *Delli moriture, memento ſervare mentem æquam in arduis rebus; non ſecus in bonis* mentem *temperatam ab inſolenti lætitiâ*; moriture inquam, *ſeu vixeris mœſtus omni tempore, ſeu beâris interiore notâ Falerni te reclinatum per feſtos dies in gramine remoto; quà ingens pinus & alba populus amant conſociare hoſpitalem umbram ramis, & lympha fugax laborat trepidare obliquo rivo. Jube ferre huc vina, & unguenta, & flores nimiùm breves amœnæ roſæ; dum res, & ætas, & atra fila trium ſororum patiuntur. Cedes* tandem *coëmptis ſaltibus; cedes & domo, & villâ, quam flavus Tiberis lavit; & hæres potietur divitiis exſtructis in altum. Nil intereſt, natuſne dives ab priſ-*

and called *Parcæ*, either *à patriendâ vitâ*, or *à non parcendo*.

3 *Inachus*, the firſt king of the *Argives*, who flouriſhed in the times of *Abraham* and *Iſaac*, about the year of the world 2100.

4 *You live in this world.* In the original it is *ſub dio moreris*. *Sub dio*, with the *Romans*,

world[4], a victim of inexorable death[5]. We ſhall all be brought to the ſame place; the urn of all is in motion; ſooner or later the fatal lot will appear, that ſhall place us in the boat[6] doomed to convey us into eternal baniſhment.

ANNOTATIONS.

mans, was the ſame as *aperto cælo*, in the open air.

5 *Death.* The word in the original is *orcus*, which is indifferently uſed by poets for *Pluto*, hell, death, &c.

6 *The boat.* *Cymba*, the boat in which *Charon* conveyed over the bodies of the dead into the infernal regions. *Virgil*,

Et ferrugineâ ſubvectat corpora cymbâ.

He carries over the bodies in his dreadful boat.

The KEY.

HORACE, in this ODE, adviſes *Dellius* to aim at equanimity, and urges it from one of the ſtrongeſt motives poſſible, the inſtability of life, and the certain period that is fixed to it. As life at beſt is but ſhort, why ſhould we be elated by proſperity, or caſt down by adverſity? ſince death will ſoon deprive us of the one, or relieve us from the other. The wiſeſt courſe we can take, is to indulge ourſelves in thoſe harmleſs enjoyments, which our circumſtances

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ODE IV.

To XANTHIAS PHOCEUS.

There is no reaſon why he ſhould be aſhamed of his love to a ſlave.

O Xanthias Phoceus[1], be not aſhamed of your love to a ſlave: before you Briſeis[2] a ſlave touched the heart of haughty Achilles by her fair complexion. The beauty of the captive Tecmeſſa[3] gained the love of Ajax the ſon of Telamon[6]

ANNOTATIONS.

1 *Xanthias Phoceus.* There is nothing to be met with in antiquity concerning this *Xanthias Phoceus*, that can diſcover who he was: he was no doubt a ſtranger very well known in the court of *Auguſtus*; for this Ode ſufficiently proves that he was a man of quality.

2 *Bri-*

De gente, ſub dio moreris,
Victima nil miſerantis Orci.
Omnes eòdem cogimur; omnium
Verſatur urna; ſeriùs ociùs
Sors exitura, & nos in æternum
Exilium impoſitura cymbæ.

co Inacho, an pauper & de infimâ gente, moreris ſub dio, victima Orci nil miſerantis. Omnes cogimur eòdem; omnium urna verſatur; ſeriùs ociùs ſors exitura, & impoſitura nos cymbæ in æternum exilium.

The KEY.

ſtances can afford, while they are yet in our power; for ſooner or later we muſt relinquiſh our poſſeſſions, and yield them up to be enjoyed by another. Our riches cannot be carried with us beyond the grave; the true value of them therefore conſiſts in the power they give us to make life eaſy, and do good to others; and this is undoubtedly the ſureſt way to reap the advantage of them in another life, where, with all the reaſon in the world, we may hope to receive the juſt reward of all our good actions here. Were it poſſible to avoid the ſtroke of death, there might be ſome appearance of reaſon for heaping up riches; but this a long tract of obſervation and experience ſhews to be impoſſible; it has hitherto been the conſtant fate of all mankind, and ſo long as the ſame conſtitution of things remains, it will continue to be ſo.

ODE IV.

Ad XANTHIAM PHOCEUM.

Non eſt cur erubeſcat propter amorem ancillæ.

NE ſit ancillæ tibi amor pudori,
Xanthia Phoceu: priùs inſolentem
Serva Briſeïs niveo colore
Movit Achillem.
Movit Ajacem Telamone natum
Forma captivæ dominum Tecmeſſæ:

ORDO.

O Xanthia Phoceu, amor ancillæ ne ſit tibi pudori: ſerva Briſeïs priùs movit inſolentem Achillem niveo colore. Forma captivæ Tecmeſſæ movit Ajacem dominum ejus natum Telamone: Atrides

ANNOTATIONS.

1 *Briſeïs.* Her true name was *Hippodamia*, but ſhe was called *Briſeïs*, after her father *Briſes*, the prieſt of *Apollo*. She was taken captive at *Lyrneſſus* by the Greeks, and fell to the ſhare of *Achilles*.

3 *Tecmeſſa*, a captive *Trojan* maid.

mon[4] her maſter: Agamemnon himſelf in the midſt of victory and triumph burnt with love to a virgin taken from the altar; after the Barbarian troops had fallen before the Theſſalian conqueror, and Hector[5] being taken out of the way, gave to the weary Greeks an opportunity of taking Troy[6] now an eaſy work. You know not but the happy parents of beautiful Phyllis may do honor to you their ſon-in-law: ſhe is certainly of royal race, and laments the injuſtice of her houſhold Gods. Be perſuaded that ſhe is not ſet apart for you from among the naughty vulgar; nor think that one ſo faithful and diſintereſted could be born of a mother you need be aſhamed of. Untouched I praiſe her arms, her face, and round legs. Shun to ſuſpect a man, whoſe age haſtens to accompliſh its eighth luſtrum[7].

ANNOTATIONS.

4 *The ſon of Telamon*; to diſtinguiſh him from *Ajax* the ſon of *Oileus*.

5 *Hector*, the ſon of *Priam*, the moſt valiant of the *Trojans*, who, after defending his country ten years againſt all the attacks of the *Greeks*, fell at length by the hand of *Achilles*, who dragged his body thrice round the walls of *Troy*, and afterwards ſold it to his father *Priam*.

6 *Troy*; in the original *Pergama*, which was properly the citadel of *Troy*; whence all high ſtately buildings have been called *Pergama*.

7 *Its eighth luſtrum*. A luſtrum was a ſpace of five years; ſo that *Horace*, by this, muſt now have entered his fortieth year. At the end of every five years a ſtrict ſurvey was taken by the cenſors of the condition and eſtates of the *Roman* people, after which a ſacrifice of purgation was appointed, which was called *Luſtrum condere*.

The KEY.

THERE is nothing of greater force and influence than beauty; this every one, who has the leaſt acquaintance with the world and mankind, is fully convinced of. *Xanthias*, to whom *Horace* here writes, had felt the power of it, and was enamoured with *Phyllis* his

Arſit Atrides medio in triumpho
Virgine raptâ;
Barbaræ poſtquam cecidere turmæ
Theſſalo victore, & ademptus Hector
Tradidit feſſis leviora tolli
Pergama Graiis.
Neſcias an te generum beati
Phyllidis flavæ decorent parentes:
Regium certè genus, & Penates
Mœret iniquos.
Crede non illam tibi de ſceleſtâ,
Plebe delectam; neque ſic fidelem,
Sic lucro averſam, potuiſſe naſci
Matre pudendâ.
Brachia, & vultum, tereteſque ſuras
Integer laudo. Fuge ſuſpicari,
Cujus octavum trepidavit ætas
Claudere luſtrum.

medio in triumpho arſit virgine raptâ; poſtquam barbaræ turmæ cecidere Theſſalo victore, & Hector ademptus tradidit feſſis Græcis Pergama leviora tolli, poſt ejus mortem. *Neſcias an beati parentes flavæ Phyllidis decorent te generum: genus certè* eſt *regium, & mœret iniquos Penates. Crede illam non delectam tibi de ſceleſtâ plebe; neque ſic fidelem, ſic averſam lucro, potuiſſe naſci pudendâ matre.* Ego *integer laudo brachia, & vultum, & teretes ſuras. Fuge ſuſpicari* hominem, *cujus ætas trepidavit claudere octavum luſtrum.*

The KEY.

his ſlave. *Horace* here tells him, that this was a paſſion he need no ways be aſhamed of; inaſmuch as ſeveral of the greateſt heroes of former ages have not been inſenſible to the charms of their fair captives: that as her race was unknown, ſo it might be ſuch as would do him honor; for certainly a lady of ſo fine accompliſhments, of ſo much integrity and diſintereſtedneſs, could never be deſcended of an ignoble line. He then concludes with obſerving, that his commendations of her ought not to render him jealous of one, who had entered his fortieth year.

ODE

ODE V.

He ought to moderate an unreaſonable love for an unripe virgin.

LALAGE[1] has not as yet her neck tamed to bear the yoke[2]; ſhe is not as yet capable to perform the office of a wife, nor ſuſtain the approaches of a bull[3] ruſhing to venery. The mind of your heifer is bent towards the green fields; ſometimes relieving herſelf from the violent heat of the ſun by bathing in the rivers, at other times eagerly deſiring to play among the wet groves of willows with the calves. Ceaſe ſo importunately to deſire an unripe grape[4]: ere long autumn, pleaſant for the variety it ſpreads over the fields, will diſtinguiſh (paint) your black cluſters of grapes by a beautiful purple. By and by ſhe will follow you: for nimble time runs apace; and will add thoſe years[5] to her, which it has taken from you. By and by Lalage will ſeek after a huſband with an audacious countenance: That Lalage, more loved than reſerved Pholoë[6], or beautiful Chloris; whoſe ſnowy white ſhoulders ſhine, as the clear moon at night upon the ſea, or Cnidian Gyges[7]; who, among a troop of young virgins, with his hair hanging looſe, and his deceitful countenance, might eaſily impoſe upon the moſt ſagacious ſtrangers, ſo obſcure would the difference ſeem.

ANNOTATIONS.

1 *Lalage.* This is the ſame *Lalage* whom *Horace* celebrates in the 22d *Ode* of Book I. and probably this Ode is addreſſed to the ſame *Ariſtius Fuſcus*, to adviſe him to wait with patience, till age had rendered *Lalage* capable of anſwering his paſſion.

2 *To bear the yoke.* *Dacier* obſerves that this is a metaphor taken from a young heifer that had never as yet drawn the plough; and that in like manner *jugare*, among the *Latins*, ſignified to marry, and *conjuges* the married pair.

3 *Approaches of a bull.* This is a continuation of the ſame metaphor; for as he had compared *Lalage* to a heifer, it was neceſſary he ſhould obſerve that the bull was too ſtrong for her. This way of ſpeaking, as *Spanheim* obſerves, was alſo common among the *Greeks*.

4 *An unripe grape.* This is another metaphor which *Horace* uſes, comparing an unmarriageable virgin to an unripe grape. This gave life to the common expreſſions, *Virga matura*, *tempeſtiva*, *cruda*, *acerba*.

5 *Will*

The KEY.

MARRIAGE is an inſtitution very much calculated to promote human happineſs: when two perſons are united together by an indiſſoluble tie, and become ſharers of each other's fortune,

ODE V.

Coërcendus amor intempeſtivus virginis haud maturæ.

NONDUM ſubactâ ferre jugum valet
Cervice; nondum munia comparis
Æquare, nec tauri ruentis
In venerem tolerare pondus.
Circa virentes eſt animus tuæ
Campos juvencæ; nunc fluviis gravem
Solantis æſtum, nunc in udo
Ludere cum vitulis ſalicto
Prægeſtientis. Tolle cupidinem
Immitis uvæ: jam tibi lividos
Diſtinguet autumnus racemos
Purpureo varius colore.
Jam te ſequetur. Currit enim ferox
Ætas; & illi, quos tibi dempſerit,
Apponet annos. Jam protervâ
Fronte petet Lalage maritum:
Dilecta, quantùm non Pholoë fugax,
Non Chloris; albo ſic humero nitens,
Ut pura nocturno renidet
Luna mari, Cnidiuſve Gyges;
Quem ſi puellarum inſereres choro,
Mirè ſagaces falleret hoſpites
Diſcrimen obſcurum, ſolutis
Crinibus, ambiguoque vultu.

ORDO.

LAlage *nondum valet ferre jugum ſubactâ cervice; nondum* valet *æquare munia comparis, nec tolerare pondus tauri ruentis in venerem. Animus tuæ juvencæ eſt* (verſatur) *circa campos virentes; nunc ſolantis gravem æſtum* ſolis *fluviis, nunc prægeſtientis ludere cum vitulis in udo ſalicto. Tolle cupidinem uvæ immitis: jam autumnus varius diſtinguet tibi purpureo colore lividos racemos. Jam ſequetur te. Ætas enim ferox currit; & apponet illi annos, quos dempſerit tibi. Jam Lalage petet maritum protervâ fronte:* imo Lalage, *dilecta, quantùm non fugax Pholoë, non Chloris; ſic nitens albo humero, ut pura luna renidet nocturno mari, vel Cnidius Gyges; quem ſi inſereres choro puellarum, obſcurum diſcrimen mirè falleret ſagaces hoſpites, ſolutis crinibus, & vultu ambiguo.*

ANNOTATIONS.

5 *Will add thoſe years, &c.* The meaning is, that as you have now paſſed your prime, and life is on the decline with you, ſo thoſe years by which your life decreaſes toward its period, added to her age, will bring her to maturity, and render her fit for embraces.

6 *Pholoë.* She was the daughter of *Chloris* after-mentioned, and uſed her lovers with a great deal of ſeverity and rigour.

7 *Gyges*, a youth of *Cnidus*, a city of *Caria*, ſo remarkably beautiful, and of ſo fine a complexion, that, as the poet tells us, in a troop of virgins he might paſs for one of them.

The KEY.

fortune, when they are bound to affability and good-humour, and engage themſelves to do all in their power to ſolace and comfort one another, and promote each other's happineſs. But this good end can

can never be attained, without maturity of years and judgment, to render them capable of performing the reciprocal duties requiſite to make each other happy: and therefore men ought to wait patiently till that time come. It was to give an advice of this kind to his friend, that *Horace* wrote this ODE, wherein he compares *Lalage* to an unripe grape, and an heifer unaccuſtomed to the yoke, that minded nothing but ſport and paſtime. He tells him, that as autumn

ODE VI.

To SEPTIMIUS.

He wiſhes *Tibur*, or *Tarentum*, may be the ſeat of his old age, and commends their pleaſant ſituation.

O Septimius[1] who art willing to accompany me to Gades[2], and Cantabria which has not as yet learned to ſubmit to our yoke, and the dangerous Syrtes[3], where the African ſea always rages: may the Gods grant that Tibur, built by a colony of Argos[4], be the quiet retreat of my old age; may it be the place of my repoſe wearied out with fatigues by land, by ſea, and the field. Whence if the unjuſt Deſtinies exclude me, I will repair to the river Galeſus[5] ſo ſweet to the ſheep covered with ſkins, and the country governed by the Lacedæmonian Phalanthus[6]. That corner of the world is in my eſteem preferable to all others: there the honey does not yield to that of Hymettus[7], and the olives diſpute for goodneſs with thoſe of verdant Vena-

ANNOTATIONS.

1 *Septimius*, a *Roman* knight, and *lyric* and *tragic* poet: he was one of *Horace*'s ſchool-companions, and had been a fellow-ſoldier with him in the army of *Brutus* and *Caſſius*, and had the good fortnne alſo to be received into the favor of *Auguſtus*.

2 *Gades*, ſee Ode ii. *Cantabria*, Ode xxxvi. B. 1.

3 *Syrtes*, ſee Ode xxii. B. 1. *Tibur*, B. 1. Ode xviii.

4 *Argos*. The name of ſeveral cities of *Greece*; whence the *Greeks* were called *Argivi*.

5 *Galeſus*, a river of *Calabria*, that runs into the bay of *Tarentum*, about five miles from the city: its waters are beautiful, and current ſlow: whence *Horace* ſays it is agreeable to the ſheep.

6 *Lacedæmonian Phalanthus*. *Tarentum* was a colony of the *Lacedæmonians*, who were led by *Phalanthus* the ſon of *Aracus*. The *Meſſenians* having violated the *Lacedæmonian* virgins, who came to be preſent at one of their ſolemn feſtivals; they, in revenge, laid ſiege to their city, vowing not to return

autumn would ſoon arrive and ripen his grapes, ſo age would ſoon bring *Lalage* to maturity, when ſhe would be equally fond of his careſſes, and give him that return of paſſion which was neceſſary to make him happy.

What time this ODE was writ is uncertain; we only know that it was before the 22d of *Book* I. where *Lalage* is arrived at maturity.

ODE VI.

Ad SEPTIMIUM.

Optat habere Tibur, aut Tarentum, ſedem ſuæ ſenectutis, quorum amœnitatem laudat.

SEPTIMI Gades aditure mecum, &
Cantabrum indoctum juga ferre noſtra, &
Barbaras Syrtes, ubi Maura ſemper
Æſtuat unda:
Tibur, Argeo poſitum colono,
Sit meæ ſedes utinam ſenectæ;
Sit modus laſſo maris, & viarum,
Militiæque.
Unde ſi Parcæ prohibent iniquæ,
Dulce pellitis ovibus Galeſi
Flumen, & regnata petam Laconi
Rura Phalanto.
Ille terrarum mihi præter omnes
Angulus ridet: ubi non Hymetto
Mella decedunt, viridique certat
Bacca Venafro:

ORDO.

O Septimi aditure mecum Gades, & Cantabrum indoctum ferre noſtra juga, & barbaras Syrtes, ubi Maura unda ſemper æſtuat: utinam Tibur, poſitum Argeo colono, ſit ſedes meæ ſenectæ; ſit modus mihi *laſſo maris, & viarum, & militiæ. Unde ſi iniquæ Parcæ prohibent* me, *petam flumen Galeſi dulce pellitis ovibus, & rura regnata Laconi Phalanto. Ille angulus terrarum ridet mihi præter omnes: ubi mella non decedunt Hymetto, & bacca certat viridi Venafro: ubi Ju-*

ANNOTATIONS.

turn till they had ſacked it: but conſidering that their wives, in their abſence, could bear no children to ſupply the loſs of men they ſuſtained in the ſiege, they reſolved to follow the counſel of *Aracus*, and ſend home their young men, who had no part in the oath, and abandon their daughters to them. The children ſprung from this commerce, were called *Parthenii*, who, when grown up, ſeeing they had no inheritance to expect in their own country, determined to go in queſt of a ſettlement under the conduct of *Phalanthus*, the ſon of this *Aracus*. After ſuffering many hardſhips, they at laſt landed at *Tarentum*, and by degrees made themſelves maſters of the country. This happened about the year of the world 3309, before Chriſt 644.

7 *Hymettus*,

Venafrum[8]: Jupiter there grants them a long ſpring, and a temperate winter; and Aulon[9] friendly with fertile Bacchus is not jealous of the Falernian grapes. That place, and thoſe happy mountains, call upon both you and me; there ſhall you ſprinkle the hot aſhes of your poetical friend with reſpectful tears.

ANNOTATIONS.

7 *Hymettus*, a mountain in *Attica*, abounding in bees and the fineſt honey.

8 *Venafrum*, a city in *Campania*, famous for oil.

9 *Aulon*. It muſt without doubt have been a little mountain in the territories of *Tarentum*.

The KEY.

THE greater part of commentators, both ancient and modern, look upon this ODE as a compliment of *Horace* to *Septimius*; and that he deſigned no more by it, than to expreſs his firm perſuaſion of his friendſhip; that *Septimius* accompanying *Horace*, &c. is only a proverbial way of ſpeaking, common among friends, who uſed to ſay to each other, *I am willing to go with you to the end of the world.* But upon a nearer examination we ſhall find, that there is here no compliment; but that *Septimius* and *Horace* were preparing to follow *Auguſtus* into *Spain*, againſt which, at that time, he was meditating an expedition. And this will appear the leſs liable to exception, if we conſider what he ſays in the 7th verſe, *Sit modus laſſo maris, & viarum*, &c. *Horace*, after having addreſſed *Septimius*, who was willing to accompany him in the expedition of *Auguſtus*,

ODE VII.

To POMPEIUS VARUS.

He congratulates him on his happy return into his own country.

O Pompeius[1], the oldeſt of my companions, who have been often expoſed with me to the greateſt danger in the army of Brutus[2], who has reſtored you a Roman citizen to your country

ANNOTATIONS.

1 *Pompeius*. Commentators are divided, whether this be *Pompeius* or *Pompilius Varus*; for the name is differently written: others take him to be *Pompeius Groſphus*

Ver ubi longum, tepidaſque præbet
Jupiter brumas; & amicus * Aulon
Fertili † Baccho minimùm Falernis
Invidet uvis.
Ille te mecum locus, & beatæ
Poſtulant arces; ibi tu calentem
Debitâ ſparges lacrymâ favillam
Vatis amici.

piter præbet ver longum, & tepidas brumas; & Aulon amicus fertili Baccho minimùm invidet uvis Falernis. Ille locus, & beatæ illæ arcet, poſtulant te mecum; ibi tu ſparges calentem favillam amici vatis debitâ lacryma.

* apricus, *Bentl.* † fertilis, *Bentl.*

The KEY.

guſtus, and ſhare with him in all the dangers that muſt neceſſarily attend ſuch a deſign, falls very naturally into expreſſing his deſire, that *Tibur* or *Tarentum* may be the reteat of his old age. There is nothing a man more ardently wiſhes, than that, after having ſpent his youth in the midſt of fatigue, toil, and danger, he may paſs his latter days in peace and quietneſs: yea, for the moſt part, the only reaſon of a man's expoſing himſelf to hazards and dangers in his youth, is that he may purchaſe a quiet retreat for his old age. After deſcribing the pleaſantneſs of theſe two places, the poet concludes with obſerving, that their fertility, agreeableneſs, *&c.* called upon them both to come and end their days there, where *Septimius* might, after his death, pay him thoſe reſpects that were due to ſo true a friend.

Dacier will have this ODE writ in the year of the city 726; but *Du Hamel* and *Rodellius* fix it to 728, of *Horace*'s age 41, before Chriſt 23; ſo that from this preſent year 1739, it is 1762 years old.

ODE VII.

Ad POMPEIUM VARUM.

Cui felicem reditum in patriam gratulatur.

O Sæpe mecum tempus in ultimum
Deducte Bruto militiæ duce,
Quis te redonavit Quiritem

ORDO.

O Pompei, prime meorum ſodalium, ſæpe deducte mecum in ultimum tempus ſub Bruto militiæ

ANNOTATIONS.

to whom he addreſſes the Ode *Otium Divos*, and whom he mentions in his Epiſtle to *Iccius*.

2 *Brutus*. *Brutus* and *Caſſius*, after the death of *Cæſar*, ſtood up for the liberty of their

country Gods[3], and the climate of Italy? You, with whom I have often paſſed the tedious ſummer-days in drinking, crowned with flowers, and having my hair ſhining with the fineſt Syrian ointment[4]. With you I ſhared the dangers of the bloody battle of Philippi[5], and I remember our precipitate flight, when I ſhamefully threw away my ſhield; when our courage was broken, and our threatening ſoldiers baſely touched the ground with their chin. But nimble Mercury[6] conveyed me all trembling through the midſt of the enemy in a thick cloud: as for you, the ſea[7] yet tempeſtuous hurried you again into the raging ocean of civil war.

Therefore offer to Jupiter the ſacrifices you have promiſed, and repoſe yourſelf wearied with the fatigues of ſo long a war under my laurel[8]; and ſpare not the hogſheads deſtined for you. Fill thoſe poliſhed cups with Maſſic wine which baniſhes care and anxiety; pour out ointments from theſe large vials. Who will take the care of ſupplying us ſpeedily with crowns of green parſley or myrtle? Whom will Venus appoint arbiter of the feaſt? I will not obſerve greater moderation than the Thracians[9] in their debauches; for I take a pleaſure to be ſomewhat extravagant having recovered my friend.

ANNOTATIONS.

their country, and endeavoured again to eſtabliſh their ancient form of government; but being at laſt defeated by the party of *Auguſtus*, they laid violent hands on themſelves.

3 *The Gods of your country.* The ancients had not only their *Dii penates*, ſtrictly ſo called, who preſided over houſes and families; but alſo Gods whom they ſuppoſed to be guardians of cities, of provinces, and of kingdoms, as *Mars* of *Rome*, *Pallas* of *Athens*, &c.

4 *Syrian ointment.* *Malobathrum* in the original. It came from *Malabar*, in the *Eaſt-Indies*, and was made of an herb that grew in the fenny places of that country. It was brought thence by the *Syrian* merchants; wherefore *Horace* calls it *malobathrum Syrium*.

5 *Phi-*

The KEY.

THE wiſe ſon of *Sirach* in the *Apocrypha* ſays, *A faithful friend is a ſtrong defence, and he that hath found ſuch, hath found a treaſure.* The friendſhip muſt neceſſarily prove the ſtronger, and the pleaſure it affords the greater, if they follow the ſame employment, are engaged in the ſame deſigns, or are expoſed to the ſame dangers. This was exactly the caſe with *Horace* and *Pompeius Varus*, who had been both in the army of *Brutus*, and expoſed to very great dangers; no doubt they had alſo given each other, during that time, ſtrong proofs of their mutual good-will and regard. *Horace* obtained his pardon after the battle of *Philippi*; but his friend joined with young *Pompey*. Three years after, *Auguſtus* and *Antony*

Diis patriis, Italoque cœlo,
Pompei, meorum prime ſodalium?
Cum quo morantem ſæpe diem mero
Fregi, coronatus nitentes
Malobathro Syrio capillos.
Tecum Philippos, & celerem fugam
Senſi, relictâ non bene parmulâ;
Cum fracta virtus, & minaces
Turpe ſolum tetigere mento.
Sed me per hoſtes Mercurius celer
Denſo paventem ſuſtulit aëre:
Te rurſus in bellum reſorbens
Unda fretis tulit æſtuoſis.
Ergo obligatam redde Jovi dapem,
Longâque feſſum militiâ latus
Depone ſub lauru meâ; nec
Parce cadis tibi deſtinatis.
Oblivioſo lævia Maſſico
Ciboria exple; funde capacibus
Unguenta de conchis. Quis udo
Deproperare apio coronas
Curatve myrto? Quem Venus arbitrum
Dicet bibendi? Non ego ſaniùs
Bacchabor Edonis; recepto
Dulce mihi furere eſt amico.

duce, quis redonavit te Quiritem Diis patriis, & Italo cœlo? Cum quo ſæpe fregi mero morantem diem, coronatus capillos nitentes malobathro Syrio. Tecum ſenſi Philippos, & celerem fugam, relictâ non bene parmulâ; cum fracta eſt *virtus, & minaces* homines *tetigere turpe ſolum mento. Sed Mercurius celer ſuſtulit me paventem per hoſtes denſo aëre: unda reſorbens te rurſus tulit in bellum æſtuoſis fretis. Ergo redde Jovi dapem obligatam, & depone latus feſſum longâ militiâ ſub lauru meâ; nec parce cadis deſtinatis tibi. Exple lævia ciboria oblivioſo Maſſico; funde unguenta de capacibus conchis. Quis curat deproperare coronas udo apio vel myrto? Quem dicet Venus arbitrum bibendi? Ego non ſaniùs bacchabor Edonis; dulce* enim *eſt mihi furere amico recepto.*

ANNOTATIONS.

5 *Philippi*, a city of *Macedonia* on the borders of *Thrace*, famous for the overthrow of *Brutus* and *Caſſius* by *Auguſtus*.

6 *Mercury*. He here alludes to the fights deſcribed by *Homer*, where the Gods ſurround thoſe who they are willing to ſave with a thick cloud, and carry them off from the fury of their enemies. This is here aſcribed to *Mercury*, as the father of eloquence, and the protector of learned men.

7 *The ſea*, &c. *Dacier* obſerves that this is purely hiſtorical. Several of thoſe who eſcaped at *Philippi*, ſet ſail for *Italy*, to make their peace: They were ſhipwrecked near cape *Palinurus*. *Horace* obtained his pardon, but *Pompeius*, and others, not having the ſame good fortune, returned in the ſame ſhip to *Sicily*, and joined the young *Pompey*, to continue the war.

6 *Under my laurel*. Under the protection of *Mæcenas*, who had ſcreened him from the fury of *Auguſtus*.

9 *The Thracians*. In the original *Edonis*, ſee Book i. Ode 18.

The KEY.

tony making peace with *Pompey*, granted a general pardon to all of his party; which *Horace*'s friend taking the advantage of, returned. Upon this he wrote him the preſent ODE, to congratulate him upon it, and expreſs the joy it gave him. He falls very naturally into an enumeration of what had chiefly happened to them when together, and the dangers they had undergone. He enlarges upon the battle at *Philippi*, and obſerves, that by the favour of the Gods he

The KEY.

had escaped at that time, and had ever since been protected from all harm; whereas his friend had been again hurried into broils and commotions of civil war: he therefore advises him, now that he had escaped this other danger, to shew his gratitude to the Gods, by accomplishing the vows he had made; and as he was again restored to his relations and friends, to share with them the joy they felt at his deliverance, he tells him that he ought now to be free, and,

ODE VIII.

To BARINE.

He can give no credit to her oaths, inasmuch as she suffers no punishment for her perjuries.

O Barine[1], had any punishment for a false oath ever been inflicted upon you; did you grow more deformed by a black tooth, or so much as a single nail, I would believe you: but you, as soon as you have bound your perfidious head[2] with vows, shine much more beautiful, and become abroad the public object of the care and admiration of our young men. It is therefore expedient[3] for you to violate the buried ashes of your mother, the stars that shine during the silent night, the whole heavens, yea, and even the immortal Gods.

Venus herself, I say, smiles at this[4]; the easy Nymphs[5] also smile, and the cruel Cupid, always sharpening his glowing arrows on a bloody whetstone[6]. Add[7] to this, that all the youth grow up for you alone; a new set of slaves flock to you; and your former lovers, though they have often threatened it, yet cannot resolve to relinquish the house of their impious and perjured mistress.

Mothers

ANNOTATIONS.

1 *Barine.* This being neither a *Greek* nor *Latin* name, has made several commentators, and, among the moderns, M. *le Fevre* conjecture that it ought to be *Earine*, from ἔαρ *the spring*. *Earine* and *Earinus* were names very common among the *Romans*.

2 *Bound your perfidious head.* It was ordinary among the ancients to swear by their head; thus, Æn. ix. 300. *Per caput hoc juro, per quod pater antè solebat*; I swear by this head, by which my father used to swear.

3 *It is therefore expedient, &c.* As if *Horace* had said, Since your perjuries serve only to render you more beautiful, it is advantageous to you to swear by the ashes of your mother. We have the form of this oath in *Propertius, Book* ii. *Elegy* 20.

Ossa tibi juro per matris, & ossa parentis,
Si fallo, cinis heu! sit mihi uterque gravis.

4 *Venus herself smiles at this. Venus* and *Cupid* are not the only Deities who overlook the perjuries of lovers; *Jupiter* himself is also often represented as smiling at them.

5 *The*

The KEY.

and, laying aſide all reſtraint, give way to mirth and cheerfulneſs, as all was in ſafety; and his friends would naturally expect it of him, who were determined to ſet him the example. For his part, he would ſet no bounds to his mirth, as he took a pleaſure in being ſomewhat extravagant, having recovered his friend.

This ODE was writ in the year of the city 718, of *Horace*'s age 31, before Chriſt 33: ſo that from this preſent year 1739, it is 1772 years old.

ODE VIII.

Ad BARINEN.

Non eſt cur credatur juranti, quum pulchrior exoriatur ex perjuriis, & nullas pœnas perjuriorum det.

ULLA ſi juris tibi pejerati
Pœna, Barine, nocuiſſet unquam;
Dente ſi nigro fieres, vel uno
Turpior ungui,
Crederem: ſed tu, ſimul obligâſti
Perfidum votis caput, enitescis
Pulchrior multo, juvenumque prodis
Publica cura.
Expedit matris cineres opertos
Fallere, & toto taciturna noctis
Signa cum cœlo, gelidâque Divos
Morte carentes.
Ridet hoc, inquam, Venus ipſa; rident
Simplices Nymphæ, ferus & Cupido,
Semper ardentes acuens ſagittas
Cote cruentâ.
Adde, quòd pubes tibi creſcit omnis;
Servitus creſcit nova; nec priores
Impiæ tectum dominæ relinquunt,
Sæpe minati.

ORDO.

O Barine, ſi ulla pœna pejerati juris unquam nocuiſſet tibi; ſi turpior fieres nigro dente, vel uno ungui, crederem: ſed tu, ſimul ac *obligâſti perfidum caput votis, enitescis multo pulchrior, & prodis publica cura juvenum.* Ergo *expedit fallere opertos cineres matris, & taciturna ſigna noctis, cum toto cœlo & Divos gelidâ morte carentes. Venus ipſa, inquam, ridet hoc; ſimplices Nymphæ rident,* etiam *& ferus Cupido, ſemper acuens ardentes ſagittas cote cruentâ. Adde, quòd pubes omnis creſcit tibi; nova ſervitus creſcit; nec priores, ſæpe minati, relinquunt tectum impiæ dominæ.*

ANNOTATIONS.

5 *The eaſy Nymphs*; eaſy to pardon lovers, and indulgent to their perjuries: in the original they are called *ſimplices Nymphæ*, which conveys the ſame idea.

6 *On a bloody whetſtone.* Nothing can repreſent, in a more lively manner, the cruelty of the *God of love*, than this image of *Horace*, that he uſes blood, inſtead of water or oil, to ſharpen his arrows.

7 *Add.* Nothing can ſerve to give us a higher idea of the beauty of *Barine*, and the influence of her charms. She appears as a kind of divinity, and the youths no

20 Mothers fear you[8] leſt you corrupt their children; the frugal old men alſo fear you, and young-married virgins dread you, leſt your fame and beauty[9] detain and keep back their huſbands.

ANNOTATIONS.

ſooner are grown up than they make their addreſſes to her.

8 *Mothers*, &c. In the original it is, *te ſuis matres metuunt juvencis*; a metaphor, as the old ſcholiaſt obſerves, taken from young bullocks.

9 *Your fame and beauty*. In the original *tua aura*. *Dacier* very judiciouſly obſerves here,

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The KEY.

WE ſee by this ODE, that the heathens had a very great veneration for an oath, and looked upon the violation of it as an offence againſt the veracity, juſtice, and majeſty of the Gods, who frequently puniſhed perjury by ſome viſible mark of their diſpleaſure upon the body.

Barine had ſworn to *Horace* that ſhe loved him, but afterwards proving falſe, he reproached her for her perfidy; ſhe again renewed her engagements, upon which he wrote her this ODE, to tell her, that had the Gods puniſhed her for her former perjuries, he might believe her; but that ſo far from bearing any viſible marks of their diſpleaſure, ſhe ſhone out more beautiful. What credit therefore could he give to one whoſe intereſt it ſeemed to be to violate the moſt ſolemn engagements, and whoſe perjuries were overlooked by *Venus*

ODE IX.

To VALGIUS.

He counſels him to give over lamenting the death of his ſon *Myſtes*.

MY friend Valgius[1], the ſhowers do not always drop from the clouds upon the thorny fields[2]; nor inconſtant tempeſts always agitate the Caſpian ſea[3]; nor the unactive ice remain

ANNOTATIONS.

1 *Valgius*. *Dacier* is of opinion that this is the ſame with *Titus Valgius* the poet; of whom he ſpeaks in the tenth Satire of his firſt Book, and of whom *Tibullus* tells us, that no one had approached nearer to the majeſty of *Homer*.

Valgius, æterno propior non alter Homero.

2 *Thorny*

Te ſuis matres metuunt juvencis;
Te ſenes parci, miſeræque nuper
Virgines nuptæ, tua ne retardet
Aura maritos.

Matres metuunt te ſuis juvencis; ſenes parci metuunt *te, & virgines miſeræ nuper nuptæ* metuunt, *ne aura tua retardet maritos.*

here, that the poet ſeems to have had in his eye the metaphor of a bullock, which he uſes a few lines before; and that *aura* here means the ſcent of the female, at which the bull ſtops, and which raiſes in him a deſire to follow her.

The KEY.

Venus and the *Graces?* Moreover, her numerous charms daily procured her new admirers; the youths, as they grew up, made their addreſſes to her; and her old lovers, though no ſtrangers to her character, were yet ſo much her ſlaves, that they could not determine to forſake her. Mothers were afraid ſhe might corrupt their children; old men, that ſhe might tempt the youths to ſquander away their eſtates; and new-married wives, leſt ſhe ſhould alienate the affection of their huſbands.

The time when this ODE was written is not certain. M. *Dacier* ſays, that the moſt part of *Horace*'s ODES concerning amours, were written before he was 40 years old, *i. e.* before the year of the city 727, before Chriſt 24; ſo that from this preſent year 1739, it is 1763 years ago.

ODE IX.

Ad VALGIUM.

Ut tandem aliquando deſinat lugere Myſten puerum.

ORDO.

NON ſemper imbres nubibus hiſpidos
Manant in agros; aut mare Caſpium
Vexant inæquales procellæ
Uſque; nec Armeniis in oris,

AMICE Valgi, imbres non ſemper manant ex *nubibus in agros hiſpidos; aut inæquales procellæ uſque vexant mare Caſpium;*

ANNOTATIONS.

2 *Thorny fields*; in the original *agros hiſpidos*, wild, rough, thorny, deformed by the ſeverity of the winter.

3 *The Caſpian ſea*; lying northwards of the *Perſian gulf*, and very much expoſed to ſtorms. *Pomponius Mela* ſpeaking of it, ſays, *Mare Caſpium omne atrox, ſævum, ſine portubus, procellis undique expoſitum: The* Caſpian *ſea is very tempeſtuous and full*

main in the country of Armenia through the whole year: the oaks of Garganus[4] are not always ſhaken with the north-winds, or the wild aſh-trees deprived of their leaves.

Yet you always lament in mournful ſtrains the loſs of your Myſtes; nor do your complaints ceaſe either at the riſing of the evening-ſtar, or when it flies from the rapid riſing of the ſun.

Old Neſtor, who ſaw three ages, did not always bemoan his beloved ſon Antilochus[5]; nor did the parents and Phrygian ſiſters always lament the young Troilus[6]. Leave off therefore your effeminate complaints[7], and let us rather celebrate the late victories of Auguſtus Cæſar; the Niphates[8] covered with ſnow, the river of the Medes added to the other conquered nations, and which now rolls its billows with leſs pride; and, in fine, the Scythians[9] who now ride up and down in their narrow fields within the limits preſcribed them by Auguſtus.

ANNOTATIONS.

of danger, without harbours, and expoſed to ſtorms on all ſides.

4 *Ga ganus*, a mountain in *Apulia*.

5 *Antilochus*, the ſon of *Neſtor*, ſlain at the ſiege of *Troy* by *Memnon*.

6 *Troilus*, the ſon of *Priam* and *Hecuba*, ſlain by *Achilles*.

7 *Leave off therefore your effeminate complaints.* In the original it is, *deſine mollium tandem querelarum*, which *Dacier* thinks an imitation of the *Greeks*, who were uſed to ſay λῆγε ἔριδος, the prepoſition ἐξ, which governs the genitive, being underſtood. *Lubinus* conjectures it ſtands for *pone finem mollium querelarum*.

8 *Niphates*. Part of mount *Taurus*, between *Armenia* the Greater and *Meſopotamia*.

9 *The*

The KEY.

TO judge or make an eſtimate of our love to the dead, by the tears we ſhed for them, or to imagine the ſeat of friendſhip is placed in the eyes, is certainly a very great miſtake. Tears are indeed the frequent companions of our grief, but a profound ſorrow very often dries them up, and will not admit even of that relief. But it is very imprudent to let our ſorrow riſe to too great a height, and our great buſineſs is to moderate it, that it may not render us incapable of taking the proper ſteps for a redreſs. *Horace* writes this ODE to *Valgius*, to warn him againſt immoderate grief for the loſs of his ſon. Violent things ought not to be of long continuance. This is exemplified in the common courſe of nature.

Amice Valgi, ſtat glacies iners
Menſes per omnes: aut Aquilonibus
Querceta Gargani laborant,
Et foliis viduantur orni.
Tu ſemper urges flebilibus modis
Myſten ademtum; nec tibi Veſpero
Surgente decedunt amores,
Nec rapidum fugiente ſolem.
At non ter ævo functus amabilem
Ploravit omnes Antilochum ſenex
Annos; nec impubem parentes
Troilon aut Phrygiæ ſorores
Flevere ſemper. Deſine mollium
Tandem querelarum; & potiùs nova
Cantemus Auguſti trophæa
Cæſaris; & rigidum Niphaten,
Medumque flumen gentibus additum
Victis minores volvere vortices;
Intraque preſcriptum Gelonos
Exiguis equitare campis.

nec iners gracies ſtat per omnes menſes in Armeniis oris: aut querceta Gargani laborant Aquilonibus, & orni viduantur foliis. Tu verò flebilibus modis ſemper urges Myſten ademptum; nec decedunt amores tibi ſurgente Veſpero, nec fugiente rapidum ſolem. At Neſtor *ſenex functus ter ævo, non ploravit amabilem Antilochum omnes annos; nec parentes aut Phrygiæ ſorores ſemper flevere impubem Troilon. Tandem deſine mollium querelarum; & potiùs cantemus nova trophæa Auguſti Cæſaris; & flumen Medum additum gentibus victis volvere minores vortices; & Gelonos equitare intra præſcriptum exiguis campis.*

ANNOTATIONS.

9 *The Scythians*; in the original *Geloni*, ſo called from *Gelonus* the ſon of *Hercules*; a people of *Scythia*, who painted their faces, that they might ſeem more terrible to their enemies.

The KEY.

ture. *Neſtor* and the *Trojan* ladies gave over at length lamenting the death of their favourites. Their grief proceeded from the tendereſt feelings, yet did not continue always; time at length ſoftened their complaints. Is it therefore reaſonable for *Valgius* to mourn continually, and give no intermiſſion to his ſorrow day or night? It was certainly much better to forget his complaints, and employ his time and talents in celebrating the victories of *Auguſtus*, which redounded ſo much to the honor of the *Roman* name.

This ODE was writ in the year of the city 734, being the year after *Auguſtus*'s expedition into the Leſſer *Armenia*, and the 47th of *Horace*'s age, before CHRIST 17; ſo that from this preſent year 1739, it is 1756 years old.

ODE X.

To LICINIUS.

He adviſes him to aim at evenneſs of mind both in proſperity and adverſity.

O Licinius[1], you will live far more ſafe, if you neither launch always into the deep; nor, while you warily ſhun the ſtorms, approach too near the dangerous ſhore.

Whoever makes choice of the golden mean[2], ſecure from harm he ſhall not be reduced to live in a contemptible cottage, and being moderate in his deſires will not aim at a ſumptuous palace the object of envy.

The lofty pines[3] are moſt expoſed to the fury of the winds; and ſtately towers tumble down with a more hideous overthrow; and the thunderbolts ſtrike the tops of the higheſt mountains.

A well-regulated mind hopes in adverſity, and in proſperity fears a change in its lot. Jupiter brings upon us ſevere winters; the ſame removes them: if at preſent it is not well with us, it will not always be ſo: Apollo ſometimes inſpires the ſilent Muſe, but does not always bend his bow[4].

Be therefore courageous[5] and valiant in adverſity; with equal prudence leſſen your ſails when ſwelled with a too fortunate gale of proſperity.

ANNOTATIONS.

1 *Licinius.* This *Licinius*, according to *Dacier*, is the ſame with *Licinius Varro Murena*, the brother of *Proculeius*, and *Terentia*, the wife of *Mæcenas*. He entered into a conſpiracy againſt *Auguſtus*, with *Flavius Cepio*, in the year of the city 731.

2 *The golden mean.* Whatever is precious and valuable, has commonly the epithet *golden* annexed to it. A middle ſtation of life, where there is nothing either wanting or ſuperfluous, has the juſteſt title to be accounted valuable; and by all wiſe men actually is ſo.

3 *The lofty pines.* The metaphors here uſed, ſerve admirably well to convey into the reader's mind the ideas *Horace* would imprint by them; that the higheſt ſtations of life are moſt expoſed to the attacks of Fortune; and that the downfal of great men is often attended with heavy ruin. Daily experience confirms the juſtneſs of this obſervation.

4 *Nor does Apollo always bend his bow.* It is well known that the ancients conſidered *Apollo* as the author of all the calamities that happened to mankind, as the plague, famine, *&c.* *Homer*, in his firſt Book, repreſents *Apollo* ſhooting his arrows among the *Greeks*, who had offended him; upon which immediately

ODE X.

Ad LICINIUM.

Servandam esse animi æquabilitatem in utrâque fortunâ.

RECTIUS vives, Licini, neque altum
Semper urgendo; neque, dum procellas
Cautus horrescis, nimiùm premendo
Littus iniquum.
Auream quisquis mediocritatem
Diligit, tutus caret obsoleti
Sordibus tecti, caret invidendâ
Sobrius aulâ.
Sæpiùs ventis agitatur ingens
Pinus; & celsæ graviore casu
Decidunt turres; feriuntque summos
Fulmina * montes.
Sperat infestis, metuit secundis
Alteram sortem benè præparatum
Pectus. Informes hyemes reducit
Jupiter; idem
Summovet; non, si malè nunc, & olim
Sic erit: quondam citharâ † tacentem
Suscitat Musam, neque semper arcum
Tendit Apollo.
Rebus angustis animosus atque
Fortis appare; sapienter idem
Contrahes vento nimiùm secundo
Turgida vela.

ORDO.

O Licini, rectiùs vives, neque semper urgendo altum; neque, dum cautus horrescis procellas, nimiùm premendo iniquum littus. Quisquis diligit auream mediocritatem, tutus caret sordibus obsoleti tecti, sobrius caret aulâ invidendâ. Ingens pinus sæpiùs agitatur ventis; & celsæ turres decidunt graviore casu; & fulmina feriunt summos montes. Pectus benè præparatum infestis sperat, secundis metuit alteram sortem. Jupiter reducit hyemes informes; idem summovet; non, si nunc malè est, & olim sic erit: Apollo quondam suscitat citharâ Musam tacentem, neque semper tendit arcum. Appare fortis atque animosus rebus angustis; sapienter idem contrahes vela turgida vento nimiùm secundo.

* Fulgura, *Bentl.* † Citharæ, *Bentl.*

ANNOTATIONS.

immediately a pestilence ensues. The reason is evident, from the influence which the sun has upon the air and weather, on which the constitution of the human body almost entirely depends. *Apollo*, though sometimes he sends sickness among men, yet does not always afflict them.

5 *Be courageous*, &c. Adversity is apt to depress the mind, prosperity to elate it. He is certainly the wisest man, who observes a just medium between these two; so that the transition from the one state to the other may be easy to him, we being so very liable to such changes.

The

The KEY.

THE ambitious man is every moment entangled in ſome freſh purſuit. It is therefore a wrong way of thinking, to promiſe ourſelves happineſs from any change of place or difference of circumſtances. While our paſſions remain unconquered, they will ſtill attend us in every ſtation of life, and create the ſame inquietudes and uneaſineſſes as before. *Horace* knowing *Licinius* to be of an ambitious and aſpiring temper, counſels him againſt giving too much way to it, and recommends moderation as the ſureſt method to arrive at true happineſs. Men in high ſtations are moſt expoſed to the attacks of fortune; and as their greatneſs creates them many enemies, ſo the envy of others often proves their ruin. But a well-regulated mind is prepared either for proſperity, or adverſity. If it labours under misfortunes, it

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ODE XI.

To QUINTIUS HIRPINUS.

That laying aſide care, we ſhould ſtudy to live quietly and eaſily.

O Quintius Hirpinus[1], ceaſe inquiring into the deſigns of the warlike Cantabrians[2], and of the Scythians, ſeparated from us by the Adriatic gulf; nor be ſolicitous about the wants of a life to the ſupport of which a few things are ſufficient: ſmooth youth and beauty vaniſh apace, and old age coming on baniſhes froward love and eaſy ſleep.

The flowers of the ſpring have not always the ſame beauty, nor does the bright moon[3] always ſhine with the ſame face: why do you weaken and fatigue your mind unable to take in eternal deſigns[4]?

Why

ANNOTATIONS.

1 *Hirpinus.* *Cruquius*, and ſome others, think that it ought to be *Criſpinus*, who was conſul with *Nero*, in the year of the city 744. Though this be a conjecture ingenious enough, and not without ſome degree of probability; yet, as all the manuſcripts have *Hirpine*, there is greater reaſon to conclude, that it muſt be the ſame *Hirpinus Quintius*, to whom he addreſſes the 16th *Epiſtle* of the firſt *Book*.

2 *Cantabrians, Scythians.* Of both theſe we have ſpoken before; only it ought to be obſerved, that by the *Scythians* here we are to underſtand the *Dalmatians*, *Pannonians*, and *Dacians*; all which are comprehended, by *Suetonius*, under the general name of *Illyrians*; and generally by *Scythians*, the ancients meant all the people of the North.

3 *Bright*

The KEY.

it hopes for relief; as knowing that the ſame *God*, who afflicts mankind, often ſhowers down bleſſings upon them: if in a proſperous condition, then it prepares for adverſity, as knowing the inſtability of human affairs, and how frail and changeable our preſent ſtate is. Had *Licinius* been wiſe enough to follow this advice, he might have avoided the many troubles and calamities which he brought upon himſelf afterwards.

As to the date of the ODE, I incline to think with *Dacier*, that it was before the conſpiracy of *Licinius*: and, as *Horace* knew his ambitious ſpirit, written with a deſign to prevent his taking any ſuch raſh ſtep, about the year of the city 730, before Chriſt 21, and of *Horace*'s age 43; ſo that from this preſent year 1739, it is 1760 years old.

ODE XI.

Ad QUINTIUM HIRPINUM.

Hilariter vivendum, omiſſis curis.

QUID bellicoſus Cantaber, & Scythes,
Hirpine Quinti, cogitet, Adriâ
Diviſus objecto, remittas
Quærere; nec trepides in uſum
Poſcentis ævi pauca: fugit retrò
Levis juventus & decor, aridâ
Pellente laſcivos amores
Canitie facilemque ſomnum.
Non ſemper idem floribus eſt honos
Vernis, neque uno Luna rubens nitet
Vultu: quid æternis minorem
Conſiliis animum fatigas?

ORDO.

O *Quinti Hirpine, remittas quærere quid bellicoſus Cantaber, & Scythes cogitet, diviſus* à nobis *Adriâ* mari *objecto*, interpoſito; *nec trepides in uſum ævi poſcentis pauca: levis juventus & decor fugit retrò, aridâ canitie pellente laſcivos amores & facilem ſomnum. Non idem ſemper honos eſt floribus vernis, neque rubens Luna nitet uno vultu: quid fatigas animum minorem æternis conſiliis? Cur non ſic*

ANNOTATIONS.

3 *Bright moon.* In the original it is *Luna rubens*. *Dacier* obſerves, that this epithet ſignifies here the ſame as *aurea*, *beautiful*, *ſhining*; and that *Horace* uſes it, becauſe the *rubens color* was the colour of the Gods. Hence commonly ſuch as had the honor of a triumph, painted their faces with vermilion.

4 *Eternal deſigns.* As youth ſoon paſſes away, and all nature is liable to change, never

Why do we not rather lying, as an opportunity may happen, under the ſhade of ſome high plane-tree, or this pine, drink while age allows, having our gray hairs crowned with roſes, and perfumed with Aſſyrian eſſence? Wine drives away anxious cares. What ſervant-boy will quickly cool[5] the bowls of ſtrong Falernian wine in the refreſhing ſtream that runs by?

Who will prevail upon Lyde that not common courtezan[6] to leave her houſe? Go, tell her to haſten with her ivory harp, and her hair careleſsly tied up in a knot[7] after the manner of the women of Lacedæmon[8].

ANNOTATIONS.

never continuing long in the ſame ſtate, why do you trouble yourſelf about that which is eternal, and above your reach?

5 *Will quickly cool.* Commentators are divided about the ſenſe of the text, whether the water was to be mixed in the wine, or the wine was only to be cooled in the water. *Dacier* is for the laſt; becauſe, ſays he, the ancients were accuſtomed to cool their wine with ſnow or ice; and when theſe were wanting, they made uſe of water.

6 *Not common courtezan.* In the original *devium ſcortum.* Commentators are very much divided about the ſenſe of *Horace* in this paſſage. *Torrentius* will have it, that he means one who is not openly a pro-

The KEY.

IT is the buſineſs of religion and philoſophy to free us from all unneceſſary anxieties, and to direct our fear to its proper object. *Quintius Hirpinus* was a man of great wealth and large poſſeſſions; and the fear of loſing theſe made him very inquiſitive about foreign news, and anxious leſt any change of government might happen, that would deprive him of his all. To cure him of which foreboding temper, *Horace* writes this beautiful ODE, in which he expoſes the folly of giving way to ſo unhappy a turn of mind, and being too ſolicitous about the concerns of a life which muſt ſoon come to an end. A man of true wiſdom is conſcious of his inability to ſee into futurity; and therefore will never dive beyond his

Cur non ſub altâ vel platano, vel hac
Pinu jacentes ſic temerè, & roſâ
Canos odorati capillos,
Dum licet, Aſſyriâque nardo
Potamus uncti? Diſſipat Evius
Curas edaces. Quis puer ociùs
Reſtinguet ardentis Falerni
Pocula prætereunte lymphâ?
Quis devium ſcortum eliciet domo
Lyden? Eburnâ dic age cum lyrâ
Maturet, incomptum Lacænæ
More comam religata nodum.

temerè jacentes ſub altâ vel platano, vel hac pinu, potamus dum licet, odorati quod ad *canos capillos roſâ, & uncti Aſſyriâ nardo. Evius diſſipat curas edaces. Quis puer ociùs reſtinguet poculæ ardentis Falerni prætereunte lymphâ? Quis eliciet domo Lyden devium ſcortum? Age dic maturet cum lyrâ eburnâ, religata comam incomptum* in *nodum more Lacenæ.*

ANNOTATIONS.

a proſtitute, expoſed to the luſt of all men, but who has ſome regard for her reputation, and is leſs common. *Lambinus* interprets *devium, quod non proſtat in viâ publicâ, cujus domus à viâ publica remota eſt.* Let the reader judge for himſelf.

7 *Careleſsly tied up in a knot.* Interpreters are divided, whether, in the original, we ought to read *incomptam*, referring it to *comam*, or *incomptum*, referring it to *nodum*. *Dacier* is for the firſt, the word agreeing better to hair than to a knot.

8 *Lacedæmon*, the chief city of *Laconia* in *Peloponneſus*.

The KEY.

his depth; he knows that things to come are hid from him for wiſe reaſons, and therefore will not be curious to inquire into what he had better been ignorant of. He will think it more reaſonable to enjoy the preſent moment, and ſpend it agreeably, while opportunity admits. Every day of health and eaſe is to be looked upon as ſo much real gain; and it were next to madneſs to loſe the preſent moments of enjoyment, from an apprehenſion of evils that poſſibly may never happen, eſpecially as the unavoidable calamities of life are of themſelves but too many.

This ODE was written, according to *Dacier*, in the year of the city 739, of *Horace*'s age 52, before Chriſt 12; ſo that from this preſent year 1739, it is 1751 years old.

ODE

ODE XII.

To MÆCENAS.

That ſublime and weighty matters are above his management. MÆCENAS ought to employ himſelf in writing the wars of AUGUSTUS, while he ſung the praiſes of LICINIA.

O Mæcenas, do not command me to ſit and ſing to the ſoft meaſures of my harp the long wars of fierce Numantia[1], or terrible Hannibal[2], or the Sicilian ſea red with African blood[3]; or the cruel Lapithæ[4], and Hylæus indulging himſelf too much in drinking wine, and the Giants the ſons of the earth ſubdued by the hand of Hercules, who threatened ruin to the ſhining palace of ancient Saturn. But you, Mæcenas, ſhall write with greater elegance, a proſaic hiſtory of the battles of Cæſar, and threatening kings made captive, loaded with chains, and led in triumph before his chariot through the ſtreets of the city.

My Muſe will have me to celebrate the ſweet voice of your miſtreſs Licinia[5], her lively ſhining eyes, and faithful heart full of mutual love; whom it greatly becomes to dance in the chorus, to diſpute the prize of raillery and jeſting, and preſent her arms to dance with the ſhining beautiful Virgins on the feſtival of the celebrated Diana.

Would you part even with one hair of Licinia, for all the rich poſſeſſions of Achæmenes[6], the treaſures of the king of fertile Phrygia[7], or all the wealthy houſes of the Arabians? While

ANNOTATIONS.

1 *Numantia*, a city in *Spain*, now called *Garray*; with a garriſon of 4000 men, it held out fourteen years againſt a *Roman* army of 40,000 men; at laſt being ſore preſſed by *Scipio*, and like to periſh by famine, they gathered all their goods together, and ſetting them on fire, they threw themſelves afterwards into the flames.

2 *Terrible Hannibal. Hannibal* maintained war againſt the *Romans* ſeventeen years; he defeated *Scipio*, *Sempronius Longus*, *Flaminius* near the lake *Thraſimene*; and in fine, *Paulus Æmilius* and *Varro* at the battle of *Cannæ*, threatening the *Roman* empire with ruin; *Horace* therefore, with reaſon, ſays, *dirum Annibalem*.

3 *Or the Sicilian ſea red with African blood.* He means the naval victories which the *Romans* gained over the *Carthaginians* in the *Sicilian* ſeas, during the firſt *Punic* war.

4 *Or the cruel Lapithæ.* It is proper here to take notice of the remark of *Dacier*, that by the names *Lapithæ*, *ſons of the earth*, and *Hylæus*, the poet referred to events that had lately happened, and which, though thus concealed, yet might eaſily be diſcovered by their conformity to the hiſtory from which he borrowed theſe names. By the *Lapithæ* therefore, and *Giants* which were ſubdued by *Hercules* in the plains of *Theſſaly*, *Horace*, without doubt, means the troops of *Brutus* and *Caſſius* defeated by *Auguſtus* in the ſame place at the battle of *Philippi*. The *Lapithæ* were a people of *Theſſaly*, who joined themſelves with the *Giants*, to make war againſt the *Gods*. *Hylæus* was a Cen-

ODE XII.

Ad MÆCENATEM.

Res graves ac tragicæ non conveniunt lyræ ſuæ. MÆCENAS AUGUSTI *bella ſcribat, dum à ſe cantabuntur* LICINIÆ *laudes.*

NOLIS longa feræ bella Numantiæ,
Nec dirum Annibalem, nec Siculum mare
Pœno purpureum ſanguine, mollibus
Aptari citharæ modis;
Nec ſævos Lapithas, & nimium mero
Hylæum, domitoſque Herculeâ manu
Telluris juvenes, unde periculum
Fulgens contremuit domus
Saturni veteris. Tuque pedeſtribus
Dices hiſtoriis prœlia Cæſaris,
Mæcenas, meliùs, ductaque per vias
Regum colla minacium.
Me dulces dominæ Muſa Liciniæ
Cantus, me voluit dicere lucidum
Fulgentes oculos, & benè mutuis
Fidum pectus amoribus;
Quam nec ferre pedem dedecuit choris,
Nec certare joco, nec dare brachia
Ludentem nitidis virginibus ſacro
Dianæ celebris die.
Num tu, quæ tenuit dives Achæmenes,
Aut pinguis Phrygiæ Mygdonias opes,
Permutare velis crine Liciniæ,
Plenas aut Arabum domos?

ORDO.

O Mæcenas, *nolis*, ne jubeas, *aptari mollibus modis citharæ, longa bella feræ Numantiæ, nec dirum Annibalem, nec Siculum mare purpureum Pœno ſanguine; nec ſævos Lapithas, & Hylæum nimium mero, & juvenes telluris domitos Herculeâ manu, unde fulgens domus Saturnè veteris contremuit periculum. Tu* verò, *Mæcenas, meliùs dices pedeſtribus hiſtoriis prœlia Cæſaris, & colla minacium regum ducta per vias. At Muſa voluit me dicere dulces cantus dominæ Liciniæ, & oculos fulgentes lucidum, & pectus benè fidum mutuis amoribus; quam nec dedecuit ferre pedem choro, nec certare joco, nec ludentem nitidis virginibus dare brachia ſacro die celebris Dianæ. Num tu permutare velis quæ tenuit dives Achæmenes, aut Mygdonias opes opes pinguis Phrygiæ, aut plenas domus Arabum, crine Liciniæ?*

ANNOTATIONS.

a *Centaur*, ſlain by *Atlanta*, for attempting to raviſh her. This is an evident portrait of *Antony*, who brought deſtruction on himſelf by his intemperance, and immoderate love of *Cleopatra*. As the *Giants* and *Lapithæ* endangered the houſe of *Saturn*, ſo did *Brutus* and *Caſſius* ſtrike a terror into *Rome* and *Italy*. So that a likeneſs appears in all the circumſtances of the hiſtories.

5 *Licinia*; her true name was *Terentia*, the ſiſter of *Proculeius Murena*. *Terentia* was the proper name of the family, and *Licinia* adoptive; becauſe *Terentius Varro* was adopted into the family of *Murena*, which was named *Licinian*. Though ſhe was afterwards married to *Mæcenas*, yet it is certain ſhe was not at this time, from her being admitted among the virgins who performed at the holy rites of *Diana*.

6 *Achæmenes*, a king of *Perſia*; ſee *Book* i. *Ode* 21.

7 *The treaſures of the king of fertile Phrygia*; he means the riches of *Midas* king of *Mygdonia*, a part of *Phrygia*. It was ſo called from the *Mygdons*, or *Mygdonians*, a people of *Thrace*, who ſettled there.

1 *Unlucky*

while she turns her neck to receive your ardent kisses, or refuses them with an easy cruelty, better pleased that they should be taken from her by a seeming force; sometimes she chooses herself to snatch them from you.

The KEY.

A Wise man endeavours always to live with his enemy in such a manner as may leave him room to become his friend; and with his friend so, that if he become his enemy, it may not be in his power to hurt him. *Augustus* triumphing over *Brutus* and *Cassius*, and afterwards over *Sextus Pompeius* and *Antony*, and by this means becoming sole possessor of the *Roman empire*, *Mæcenas* importuned *Horace* to write a poem upon these victories. *Horace*, to excuse himself, wrote this ODE; in which he tells *Mæcenas*, that he had no genius for heroic poetry. The truth is, *Horace* saw, that should he undertake such a work, he could not but give offence to the friends of *Antony* and *Pompey*: he therefore tells *Mæcenas* (by

ODE XIII.

Against a TREE, by the fall of which he had been almost crushed to death.

O Tree, whoever first planted you, planted you on an unlucky day [1], and with a sacrilegious hand, for the ruin of his posterity, and the disgrace of my country-seat.

I could easily believe that he had broke the neck of his parent, and stained his house with the blood of his guest in the night [2]. I could easily believe that he had made use of the poison of Colchos [3], and perpetrated the blackest villanies, who planted you an unlucky tree upon my ground, a tree that had almost fallen [4] upon the head of your innocent master.

Man is never sufficiently aware of the dangers that threaten him, and which he ought to shun every moment. The African mariner dreads the Bosphorus [5], nor is he any further apprehensive of the unknown strokes of fate.

The

ANNOTATIONS.

[1] *Unlucky day*; in the original *nefasto die*. The *Romans* divided their days into *Dies festi*, *profesti*, and *intercisi*; the *profesti* were again subdivided into *fasti*, *comitiales*, &c. The *fasti* were the same as our court-days, upon which it was lawful for the prætor to sit in judgment: all other days, except the *intercisi*, were called *nefasti*, because on those days the courts were not open. But we are to observe, that *dies nefastus* signifies here an unlucky day.

[2] *In the night*; in the original we read *sparsisse nocturno cruore*, instead of *sparsisse cruore per noctem*, or *nocturno tempore*, where *Horace* makes an adjective

Dum flagrantia detorquet ad oscula
Cervicem, aut facili sævitiâ negat,
Quæ poscente magìs gaudeat eripi;
Interdum rapere occupet.

Dum detorquet cervicem ad flagrantia oscula, aut facili sævitiâ negat, quæ magìs gaudeat eripi poscente; interdum occupet rapere.

The KEY.

(by referring to events similar to those he desired him to treat of, as is explained in the notes) that such subjects were above his reach; and that *Mæcenas* himself was much better capable to execute that design. He would employ his poetical talents in celebrating the beauty and graces of *Licinia*, and shewing how worthy she was of that love and regard which *Mæcenas* had for her.

Du Hamel and *Rodellius* suppose this ODE to be written in the year of the city 723, *Dacier* between 724 and 731, and *Sanadon* in the year 725; if we fix upon the first date, it was in the 37th year of *Horace*'s age, 27 before CHRIST; *i. e.* 1766 years ago.

ODE XIII.

In ARBOREM, *cujus casu penè oppressus fuerat.*

ILLE & nefasto * te posuit die,
Quicunque primùm, & sacrilegâ manu
Produxit, arbos, in nepotum
Perniciem, opprobriumque pagi.
Illum & parentis crediderim sui
Fregisse cervicem, & penetralia
Sparsisse nocturno cruore
Hospitis. Ille venena Colchica,
Et quicquid usquam concipitur nefas,
Tractavit, agro qui statuit meo
Te triste lignum, te caducum
In domini caput immerentis.
Quid quisque vitet, nunquam homini satìs
Cautum est in horas. Navita Bosphorum
Pœnus perhorrescit, neque ultrà
Cæca timet aliunde fata.

ORDO.

O Arbor, quicunque primùm te produxit, ille & posuit te nefasto die, & posuit te sacrilegâ manu, in perniciem nepotum, & opprobrium pagi. Crediderim illum & fregisse cervicem parentis sui, & sparsisse penetralia cruore hospitis nocturno tempore. Ille tractavit venena Colchica, & quicquid usquam nefas concipitur, qui in agro meo statuit te triste lignum, te caducum in caput immerentis domini. Nunquam satìs cautum est homini, quid quisque vitet in horas. Pœnus navita perhorrescit Bosphorum, neque ultrà timet aliunde fata cæca.

* Illum ô nefasto, *Bentl.*

ANNOTATIONS.

tive of the circumstance of time, and joins it with *cruore*.

3 *Colchos*, a region of *Asia* bordering upon the *Euxine* sea, not far from *Pontus*, and fertile in the strongest poisons.

4 *Almost fallen*. *Caducum* properly signifies what is ready to fall; but *Horace* here uses it for what has already fallen.

5 *The Bosphorus*. He must mean either the

The Roman ſoldier dreads the arrows and ſwift flight of the Parthians[6]; the Parthians on the other hand dread the chains and ſtrength of the Romans: but the unforeſeen ſtroke of death hath hitherto carried off, and will ſeize upon all mankind of all nations and kingdoms.

How near was I to ſeeing the realms of black Proſerpine[7], and Æacus[8] ſitting in judgment, and the diſtinguiſhed manſions of good men, and Sappho[9] complaining of the virgins of her own country in ſtrains ſet to an Æolian harp: and you, Alcæus[10], with greater majeſty ſounding with a golden quill the hardſhips that are undergone upon the ſea, in exile, and in war!

The ſhades below admire them both, hearing them utter things worthy of a ſacred ſilence; but crowding together they attend more willingly to the accounts of battles and tyrants baniſhed out of their dominions.

What wonder is this? when Cerberus[11] the infernal dog with an hundred heads aſtoniſhed at theſe ſongs hangs down his black ears; and the ſerpents entwined in the hair of the Furies are refreſhed.

Yea even Prometheus[12], and Tantalus[13] the father of Pelops, forget their torments at the enchanting ſound; and the huntſman Orion[14] thinks no more of purſuing the lions or frighted lynxes.

ANNOTATIONS.

the *Thracian Boſphorus*, a narrow ſtrait which joins the *Propontis* to the *Pontus Euxinus*, or the *Cimmerian Boſphorus*, which joins the *Pontus Euxinus* to the *Palus Mæotis*.

6 *The ſwift flight of the Parthians.* The *Parthians* defended themſelves beſt when flying, and uſed their arrows with great dexterity.

7 *Proſerpine*, the daughter of *Jupiter* and *Ceres*, whom *Pluto* ſtole and carried away with him out of *Sicily*. *Horace* here uſes *regna furvæ Proſerpinæ*, *the realms of black* Proſerpine, inſtead of *furva regna Proſerpinæ*, *the black realms of* Proſerpine.

8 *Æacus ſitting in judgment.* *Æacus* was the ſon of *Jupiter* and *Ægina*, and father of *Peleus* and *Telamon*. His reputation for juſtice was ſo great, that after his death he was eſtabliſhed one of the infernal judges along with *Minos* and *Rhadamanthus*. *Dacier* remarks from *Plato*, that *Æacus* and *Rhadamanthus* gave judgment in a meadow, in which two ways met; the one led to *Tartarus*, and the other to the *Elyſian* fields; that *Rhadamanthus* judged the *Aſiatics*, and *Æacus* the *Europeans*; and that *Minos* was ſeated as ſupreme judge, with a ſceptre of gold, to determine ſovereignly where any difficulties occurred, which the others were not capable to reſolve. This probably may be the reaſon why *Horace*, as an *European*, only mentions *Æacus*.

9 *Sappho.* We have ſpoken of her in the 26th Ode of the firſt Book. There are ſtill remaining a few fragments of hers, which ſhew that ſhe had ſome cauſe of reſentment againſt the ladies of her own country. But *Dacier* is of opinion, that *Horace* here means her complaints againſt the ladies of *Leſbos*, that they made no return to

Miles ſagittas & celerem fugam
Parthi; catenas Parthus & Italum
Robur: ſed improviſa lethi
Vis rapuit, rapietque gentes.
Quàm penè furvæ regna Proſerpinæ,
Et judicantem vidimus Æacum,
Sedeſque diſcretas piorum, &
Æoliis fidibus querentem
Sappho puellis de popularibus:
Et te ſonantem pleniùs aureo,
Alcæe, plectro dura navis,
Dura fugæ mala, dura belli!
Utrumque ſacro digna ſilentio
Mirantur umbræ dicere; ſed magìs
Pugnas & exactos tyrannos
Denſum humeris bibit aure vulgus.
Quid mirum? ubi illis carminibus ſtupens
Demittit atras bellua centiceps
Aures; & intorti capillis
Eumenidum recreantur angues.
Quin & Prometheus, & Pelopis parens,
Dulci laborum ‡ decipitur ſono;
Nec curat Orion leones
Aut timidos agitare lyncas.

‡ laborem, *Bentl.*

Miles Romanus timet *ſagittas & celerem fugam Parthi*; *Parthus* contrà timet *catenas* Romanorum & *Italum robur: ſed improviſa vis lethi rapuit, rapietque gentes. Quàm penè vidimus regna furvæ Proſerpinæ, & judicantem Æacum, & diſcretas ſedes piorum, & Sappho querentem Æoliis fidibus de puellis popularibus: & te, Alcæe, ſonantem pleniùs aureo plectro dura navis, dura mala fugæ, dura belli! Umbræ mirantur utrumque dicere,* dicentes, *digna ſacro ſilentio; ſed vulgus denſum humeris magìs bibit aure pugnas & exactos tyrannos. Quid mirum? ubi bellua centiceps ſtupens illis carminibus demittit atras aures; & angues intorti capillis Eumenidum recreantur. Quin & Prometheus, & parens Pelopis, decipitur laborum dulci ſono; nec curat Orion agitare leones aut timidos lyncas.*

ANNOTATIONS.

to the regard ſhe had for them, and had ruined her reputation. He grounds his conjecture upon what ſhe herſelf ſays in *Ovid*:

Leſbides, infamem quæ me feciſtis, amatæ,
Deſinite ad citharas turba venire meas.

"You ladies of *Leſbos*, who, notwithſtanding I have ſo dearly loved you, have yet ruined my reputation; ceaſe to come in crowds to liſten to my ſongs."

10 *Alcæus*, ſee Book I. Ode xxvi.

11 *Cerberus*, a dog with three heads, who was keeper of the gates of *hell*; *Hercules* bound him in a chain, and dragged him thence to light. *Heſiod* gives him fifty heads, and *Horace* an hundred, calling him here *bellua centiceps*, the *hundred-headed beaſt*.

12 *Prometheus*, ſee Book I. Ode xvi.

13 *Tantalus*, ſee Book I. Ode xxviii.

14 *Orion*. Concerning his original the poets thus fable: *Jupiter*, *Mercury*, and *Neptune*, came to lodge one night at the houſe of *Hyrcus*, who having but one ox, killed it for them. They, in return, offered to grant him whatever he deſired: he ſaid he wanted a child, but would not marry. Upon this, they made water in the ox's hide, and bid him cover it in the ground nine months; at the end of which he had *Orion*, taking his name from that urine, in *Greek* ὄρον, *urina*. He was a great hunter, and attempting to force *Diana*, was ſtung to death by a ſcorpion. He was afterwards ranked among the conſtellations.

The KEY.

IT is certain there are many unforeſeen accidents and occurrences incident to human life, which ſo ſhort-ſighted a creature as man cannot have any apprehenſion of, or prevent. They ſometimes come upon us on a ſudden, and throw us into a ſet of reflections, which otherwiſe had never entered into our minds, but which naturally ariſe from the accident befallen us. *Horace* walking in his country-fields, was almoſt cruſhed by the fall of a tree: this gave occaſion to the preſent ODE, in which he firſt vents his reſentment againſt the perſon who firſt planted the tree that was like to have proved ſo fatal to him. He imagines him capable of the greateſt villanies; but we are to conſider that *Horace*'s thoughts were full of the danger he was in, and which he had ſo narrowly eſcaped. When theſe tranſports are over, he falls into a very natural reflection upon the numerous accidents that human life is expoſed to. Men are only apt to be alarmed at the proſpect of thoſe dangers, which their ſituation and buſineſs in life moſtly expoſes them to; but

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ODE XIV.

To POSTHUMUS.

From the neceſſity of dying he proves to POSTHUMUS, that we ought to enjoy the preſent goods we poſſeſs while we may.

ALAS! Poſthumus, Poſthumus[1], the fleeting years glide away; nor will your piety bring any delay to wrinkles, to approaching old age, or unconquerable death.

No, my friend, not if you were every day that paſſes to ſooth the inexorable Pluto[2] with three hundred bulls; Pluto, who holds in the huge Geryon[3] and Tityon[4] by his mournful river[5], a river that muſt be ſailed over by all of us, who live on the fruits of the earth; whether we are kings, or beggars, or huſbandmen. In vain ſhall we ſhun cruel war, and the

ANNOTATIONS.

1 *Poſthumus.* *Torrentius* and *Bentley* read *Poſtumus.* *Dacier* thinks that *Julius Florus* is the perſon here called *Poſthumus*, becauſe of the reſemblance of character; both being noted for their ambition, avarice, and fear of death.

2 *Pluto*, the God of hell and death, or king of the infernal ghoſts.

3 *Geryon*, a king of *Spain*, who, becauſe of his three kingdoms, was ſaid to have conſiſted of three bodies.

4 *Tityo*,

but ſcarcely ever think of thoſe many accidents which may hurry them off in a moment, and before they are aware. He himſelf was walking in his fields, without the leaſt apprehenſion of danger, and yet how near was he being conveyed into the realms of black *Proſerpine*, and becoming a ſpectator of the employment of the ſhades below? He then gives us a very beautiful account of that matter, which he embelliſhes with all the graces and ornaments of poetry. In theſe ſudden tranſitions, which ſtill have a relation to the main ſubject, does the beauty of the ODE moſtly conſiſt; and no poet excelled more in this part than *Horace*, of which this ODE is an invincible proof.

Commentators diſagree about the date of this ODE, ſome placing it in the year of the city 731, others in 734; *Du Hamel* brings it back to the year 721, the 34th of *Horace*'s age, and 30 before CHRIST; according to which it will be 1769 years old.

ODE XIV.

Ad POSTUMUM.

A neceſſitate moriendi probat POSTUMO, *fruendum eſſe bonis præſentibus dum licet.*

EHEU, fugaces, Poſtume, Poſtume,
Labuntur anni; nec pietas moram
Rugis, & inſtanti ſenectæ
Afferet, indomitæque morti.
Non, ſi trecenis, quotquot eunt dies,
Amice, places illacrymabilem
Plutona tauris; qui ter amplum
Geryonem Tityonque triſti
Compeſcit undâ, ſcilicet omnibus,
Quicunque terræ munere veſcimur,
Enavigandâ; ſive reges,
Sive inopes erimus coloni.
Fruſtrà cruento Marte carebimus,

ORDO.

EHEU! O Poſtume, Poſtume, fugaces anni labuntur; nec pietas afferet moram rugis, & inſtanti ſenectæ, & indomitæ morti. Non afferet moram, *amice, ſi quotquot dies eunt, places illacrymabilem Plutona trecenis tauris*; Plutona, *qui compeſcit ter amplum Geryonem & Tityon triſti undâ, ſcilicet enavigandâ omnibus, quicunque veſcimur munere terræ; ſive erimus reges, ſive inopes coloni. Fruſtrà carebimus cruento Marte,*

ANNOTATIONS.

4 *Tityon*, the ſon of *Jupiter* by *Elora*, of ſuch a gigantic ſize, that his body was, according to the poets, nine acres in length.

5 *River.* The river alluded to, is the *Stygian* lake, of which *Charon* was the ferryman.

the broken waves of the troubled Adriatic ſea; in vain ſhall we beware of the ſouth-wind ſo noxious in autumn to our health.

We muſt all viſit the black Cocytus[6] that winds its ſlow waves along, and the infamous race of Danaüs[7], and Siſyphus[8] the ſon of Æolus condemned to eternal toil.

And you, my friend, muſt leave your country, and houſe, and beloved wife; nor will any of thoſe trees, you now cultivate with ſo much care, follow you their ſhort-lived maſter, except the mournful and hated cypreſs[9]. A more liberal heir will profuſely ſpend your Cæcuban[10] wine kept under a hundred keys; and will ſprinkle the magnificent pavement with wine, more delicious than that the prieſts uſe at their feaſts".

ANNOTATIONS.

6 *Cocytus*, a crooked river of hell, and branch of *Styx*.

7 *Danaüs*. He had fifty daughters, called the *Danaïdes*, who, by their father's command, killed in one night all their huſbands.

8 *Siſyphus*, the moſt cunning of all mortals, who, for his robberies and impious arts, was condemned to roll a ſtone up hill, which immediately rolled down again; therefore *Virgil* calls it *non exuperabile ſaxum*, or the unſurmountable ſtone. *Georg.* lib. 3. v. 39.

9 *Cypreſs*. The *cypreſs* was ſacred to *Pluto* and *Proſerpine*, and was commonly placed before the houſes of the deceaſed, as a ſign of their death. It made too a part of the funeral-pile.

10 *Cæcuban*.

The KEY.

THE length of human life is as uncertain to us, as its period is certain and fixed by divine Providence. It rolls on through its ſeveral ſtages without delay, and haſtens to death, the final period and irrevocable fate of mankind; from which neither rich nor poor, high nor low, neither ſtrong nor weak, are exempt. Death robs us of all our earthly pleaſures, and fixes us in a ſtate, where we can repeat none of them. Our heirs ſucceed us upon the ſcene, and frequently indulge thoſe ſatisfactions that we have fooliſhly denied ourſelves, or ſquander away in luxury what we have hoarded up with inſatiable avarice.---*Horace*, by theſe general reflections, does not only arm *Poſthumus* againſt the fear of death, which is inevitable, but would inſinuate to him the advantage of a life of pleaſure and tranquillity, which terminates with death, never to be recalled; and therefore, with

Fractiſque rauci fluctibus Adriæ;
Fruſtrà per autumnos nocentem
Corporibus metuemus Auſtrum.
Viſendus ater flumine languido
Cocytus errans, & Danai genus
Infame, damnatuſque longi
Siſyphus Æolides laboris.
Linquenda tellus, & domus, & placens
Uxor; neque harum, quas colis, arborum
Te, præter inviſas cupreſſos,
Ulla brevem dominum ſequetur.
Abſumet hæres Cæcuba dignior
Servata centum clavibus; & mero
Tinget pavimentum ſuperbum,
Pontificum potiore cœnis.

& fractis fluctibus rauci Adriæ; fruſtrà metuemus Auſtrum nocentem corporibus per autumnos. Viſendus eſt ater Cocytus errans languido flumine, & infame genus Danai, & Siſyphus Æolides damnatus longi laboris. Tellus eſt linquenda, & domus, & placens uxor; neque ulla harum arborum, quas colis, præter inviſas cupreſſos, ſequetur te brevem dominum. Hæres dignior abſumet vina Cæcuba ſervata centum clavibus; & tinget ſuperbum pavimentum mero, potiore cœnis pontificum.

ANNOTATIONS.

10 *Cæcuban wine.* Wine that grew on *Cæcubus*, a mountain of *Latium*, near the bay of *Caieta*, which produced the moſt excellent wine.

11 *Feaſts.* We may form ſome notion of the magnificence of the prieſtly way of living, when their ſuppers were uſed to ſignify *rich and ſumptuous entertainments*, and when *Horace*, to expreſs the beſt wine, ſays it ſurpaſſed even that of prieſts or *Roman pontiffs*.

The KEY.

with his uſual and artful addreſs, touches his foible of narrowneſs and avarice, which might be corrected, did he reflect that, after all his care and pains in ſcraping immenſe ſtores of wealth, his luxurious heir will laviſh them away upon his pleaſures. The conſequence therefore is, that he ſhould live in a more open and liberal manner, and indulge himſelf while he has it in his power.

The preciſe time when this ODE was written, is uncertain; only, upon *Dacier*'s ſuppoſition, that *Julius Florus* is the ſame with *Poſthumus*, it is clear it muſt have been compoſed after the third Epiſtle of the firſt Book; from which it appears that *Horace* was already an old man.

ODE XV.

He reproves the luxury of the age in building, and celebrates the ancient frugality.

IN a ſhort time [1] our ſtately palaces [2] will leave but a few acres of land to be ploughed up: ſoon ſhall we ſee ponds on all ſides of a larger extent than the Lucrine lake [3]; and the barren plane-tree will take place of the elms. Then will the violets, and myrtles, and all the tribes of flowers, ſpread delicious odors through the groves formerly planted with olives that were once ſo profitable to the owners. Then will the laurels by the thickneſs of their branches, ſhade, ſhut out the warm beams of the ſun.

It was not ſo commanded by the law of Romulus [4], or of the bearded [5], ſevere, cenſor Cato, or the ſtrict regulations of our wiſe anceſtors.

The fortune of private men was ſmall, but the public treaſure was great [6].

In their time private people did not poſſeſs piazzas [7] meaſured with ten-foot poles to receive the north-wind in the heat of ſummer [8]; nor did the laws allow any one to deſpiſe the ſmalleſt diſtribution of land that fell to their ſhare by lot; it was only walled cities, and temples of the Gods, that they ordered to be built and adorned with fine new ſtone at the public charge [9].

ANNOTATIONS.

1 *In a ſhort time.* In ſome editions this Ode is not divided from the laſt, as *Cruquius* obſerves; but common ſenſe ſhews the ſubject and ſcope, and therefore the Odes to be quite different.

2 *Palaces.* He gives this name to the magnificent villas of his time, that were built almoſt after the manner of cities.

3 *Lucrine lake.* This was ſituated between *Puteoli* and *Baiæ*, between the lake of *Avernus* and the *Tyrrhene* ſea, famed for fiſhes of all ſorts.

4 *Romulus.* Under him private people would not have been permitted to poſſeſs groves, ponds, and woods, of ſuch extent, even though they could; and in *Cato's* time there were ſtrict ſumptuary laws.

5 *Bearded.* He is called ſo, becauſe it was not then the cuſtom to be ſhaved. Beards were eſteemed venerable.

6 *Public treaſure was great.* This was a ſtrong proof of the virtue of the ancient *Romans*, who were more concerned to enrich and aggrandize the public than themſelves.

7 *Piazzas. Porticus* is a gallery or walk under arches ſupported by pillars, which

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The KEY.

MANKIND are, for the moſt part, prone to run into extremes. Parſimony degenerates into avarice, and magnificence

ODE XV.

Luxum circa ædificia ingentem reprehendit, & veterum contrà frugalitatem commemorat.

JAM pauca aratro jugera regiæ
Moles relinquent: undique latiùs
Extenta viſentur Lucrino
Stagna lacu; platanuſque cœlebs
Evincet ulmos. Tum violaria, &
Myrtus, & omnis copia narium,
Spargent olivetis odorem
Fertilibus domino priori:
Tum ſpiſſa ramis laurea fervidos
Excludet ictus. Non ita Romuli
Præſcriptum & intonſi Catonis
Auſpiciis, veterumque normâ.
Privatus illis cenſus erat brevis,
Commune magnum. Nulla decempedis
Metata privatis opacam
Porticus excipiebat Arcton;
Nec fortuitum ſpernere ceſpitem
Leges ſinebant; oppida publico
Sumptu jubentes, & Deorum
Templa novo decorare ſaxo.

ORDO.

JAM, brevì, *regiæ moles relinquent pauca jugera* agri aranda *aratro: undique ſtagna viſentur latiùs extenta Lucrino lacu; et platanus cœlebs evincet ulmos. Tum violaria, et myrtus, et omnis copia* florum, voluptas *narium, ſpargent odorem olivetis fertilibus domino priori: tum laurea ſpiſſa excludet ictus fervidos* ſolis *ramis* ſuis. *Non ita præſcriptum* fuit *auſpiciis Romuli, & intonſi Catonis, et normâ veterum. Privatus cenſus erat illis brevis, commune* erat *magnum. Nulla porticus metata privatis decempedis excipiebat opacam Arcton; nec leges ſinebant ſpernere fortuitum ceſpitem; jubentes decorare oppida, et templa Deorum, novo ſaxo publico ſumptu.*

ANNOTATIONS.

which is called a *cloiſter*. Some of them were of a hundred, others of a thouſand pillars. The portico of *Auguſtus*, where the library was kept, was built of *Numidian* marble.

8 *Heat of ſummer.* In the times of *Romulus* and *Cato*, they had not large porticos and galleries, which faced the north, to give them cool air in ſummer; but ere long, luxury having got the aſcendant over this ſeverity of manners, there was ſcarce a houſe in *Rome* which had not a place proper to receive the north-wind; and even now-a-days the buildings are turned in this manner.

9 *Public charge.* *Horace* commends theſe laws of the ancient *Romans*, to dreſs up an artful encomium on *Auguſtus*, who, not content to have made many uſeful reparations, had likewiſe built ſeveral temples, that of *Mars* the *Avenger*, of *Apollo*, and *Jupiter* the *Thunderer*, and who had rebuilt the temples decayed through age, or conſumed by fire.

The KEY.

ficence eaſily runs up into luxury. When the *Roman* commonwealth was in its progreſs towards its prime, it was frugal, parſimonious, and

The KEY.

and ſober in its manners: the people ſought to raiſe and recommend themſelves by all the inſtances of public virtue and private temperance; but in proportion as they increaſed in wealth and power, they refined upon all the arts of luxury and magnificence; to ſupport which, rapaciouſneſs and corruption became neceſſary. Inſtead of labouring and exerciſing themſelves in the open air, they now ſought the ſhade; inſtead of a few acres of ground, they wanted now to extend their poſſeſſions without bounds or meaſure; and

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ODE XVI.

To GROSPHUS.

All deſire tranquillity of mind, which can neither be purchaſed by riches nor honors, but only by moderating our appetites and paſſions.

O Groſphus[1], the merchant, who is caught by a ſtorm in the wide Ægean ſea[2], prays to the Gods for a quiet life, as ſoon as a dark cloud hath hid the moon, and when certain known ſtars do not appear to the mariners.

The warlike Thracian[3], and the Medes[4] adorned with their quiver, beg the ſame repoſe, which is not to be bought with precious ſtones, nor purple, nor gold.

For neither riches, nor the lictors[5] of conſuls, can remove the unhappy troubles of the mind, nor the cares that fly about the gilded cielings of the rich.

He only lives well in his poverty, whoſe paternal ſalt-celler[6] ſhines upon his little frugal table; and whom neither fear nor ſordid avarice robs of his eaſy ſlumbers.

Why do we who live in vigour ſo ſhort a time form[7] ſo many and big deſigns? Why do we ſhift climates in ſearch of lands expoſed to other ſuns[8]? Who is it that flying his country can likewiſe fly from himſelf?

Care

ANNOTATIONS.

[1] *Groſphus.* This is *Pompeius Groſphus*, whom he mentions in the 12th Epiſtle of the firſt Book. It ſhould ſeem, by what *Horace* inſinuates in the end of the Ode, that he was of the *ſenatorian* rank; becauſe he mentions his being clothed in purple.

[2] *Ægean ſea*; part of the *Mediterranean* ſea dividing *Greece* in *Europe* from *Aſia*, now commonly called the *Archipelago*.

[3] *Thracian*, ſee Book I. Ode xviii.

[4] *Medes*, ſee Book I. Ode xxix.

[5] *Lictors*; they were ſerjeants or officers that attended the *conſuls*, twelve in number; their office was to carry rods and axes before the *conſul*, to clear the way,

The KEY.

and, instead of piety to the Gods, for which their ancestors were renowned, they turned their zeal into the channel of private interest, and loved to dwell more magnificently than their Gods. So that *Horace*, in this ODE, gives us as severe a satire against the manners of the age in which he lived, as he draws a beautiful picture of the chastity and simplicity of ancient manners.

It is probable that *Horace* was pretty old when he wrote this ODE.

ODE XVI.

Ad GROSPHUM.

Omnes expetunt animi tranquillitatem, quæ neque divitiis neque honoribus potest acquiri, sed cupiditates tantùm coërcendo.

OTIUM Divos rogat in patenti *
Prensus Ægæo, simul atra nubes
Condidit Lunam, neque certa fulgent
Sidera nautis.
Otium bello furiosa Thrace,
Otium Medi pharetrâ decori,
Grosphe, non gemmis, neque purpurâ venale, nec auro.
Non enim gazæ, neque consularis
Summovet lictor miseros tumultus
Mentis, & curas laqueata circum
Tecta volantes.
Vivitur parvo benè, cui paternum
Splendet in mensâ tenui salinum;
Nec leves somnos timor aut cupido
Sordidus aufert.
Quid brevi fortes jaculamur ævo
Multa? Quid terras alio calentes
Sole mutamus? Patriæ quis exul
Se quoque fugit?

ORDO.

O *Grosphe*, qui *prensus* est *in* mari *Ægæo patenti rogat otium Divos, simul* atque *atra nubes condidit Lunam, neque certa sidera fulgent nautis. Thrace furiosa bello, Medi decori*, ornati, *pharetrâ*, rogant *otium, non venale gemmis, neque purpurâ, nec auro. Non enim gazæ, neque consularis lictor, summovet miseros tumultus mentis, & curas volantes circum tecta laqueata* divitum. *Benè vivitur parvo*, ab eo *cui salinum paternum splendet in mensâ tenui; nec* cui *timor aut sordidus cupido* habendi *aufert leves somnos. Quid* nos *fortes*, vigentes, *ævo brevi jaculamur multa? Quid mutamus terras calentes* cum *alio sole? Quis exul patriæ fugit*

* patente, *Bentl.*

ANNOTATIONS.

way, and introduce any that had business with him.

6 *Salt-celler.* This is a figure called *synecdoche speciei*, being put for any kind of household furniture and frugal entertainment. The ancients esteemed salt as sacred, and therefore *Homer* calls it *divine*. *Pythagoras* reckoned it an emblem of justice.

7 *Form.* The expression is very beautiful in the original, as if the designs of men were like the throws of a javelin darted to and fro.

8 *Other suns.* It was a piece of *Roman* luxury

Care the attendant of a vicious mind gets on board the ſturdy veſſels with us; and accompanies the troops of horſemen, ſwifter than ſtags, and fleeter than the eaſt-wind that drives the clouds before it.

The man that is content with his preſent condition, will not be anxious about futurity, and will temper the troubles of life by an agreeable cheerfulneſs. For there is no perfect happineſs in the world.

Sudden death carried off the famous Achilles[9]; and long old age weakened Tithonus[10]; and perhaps time will beſtow that on me, which it has refuſed to you. A hundred flocks of ſheep, and as may Sicilian[11] cows bleat and low about you; mares proper for the chariot neigh around you; and you are clothed with ſtuffs twice died in African[12] purple: as for me, I have received from Fate that cannot lie a ſmall eſtate, and poetic genius of the Grecian[13] mould, and a hearty contempt of the malicious envious mob.

ANNOTATIONS.

luxury frequently to change their abodes, to ſhift the ſcene from the town to the country, and from one country-ſeat to another, and ſometimes to remove into *Greece*, or ſome delicious ſpot in *Aſia*, in order to diverſify the ſcene.

9 *Achilles*, ſee Book II. Ode iv.
10 *Tithonus*, ſee Book I. Ode xxviii.
11 *Sicilian*, ſee Ode xii. of this Book.
12 *African*, ſee Ode i. of this Book.
13 *Grecian mould*. The *Greeks* were the fathers

The Key.

THE great deſign of mankind is to obtain happineſs to themſelves by all their purſuits, or rather eaſe and repoſe. For this they toil and ſweat, and run ten thouſand riſks by ſea and land, intending to retire in their old age, and enjoy themſelves. Hence that variety of employments and profeſſions which divide mankind. But amidſt their various purſuits and employments, they frequently miſtake their road, purſue the means of happineſs as if they were the end, and hope to find it in thoſe things that can never beſtow it. But happineſs, or tranquillity of mind, which all pretend to ſeek, and which is indeed the higheſt pitch of felicity we can hope to arrive at in our preſent condition, cannot be purchaſed by riches, or the moſt ſplendid honors. Theſe can never remove the cares and tumults of a mind diſturbed with guilt, or racked by any violent paſſion. Temperate meals, and clean apartments, bid fairer for compoſing the mind to quiet, than robes of ſtate, luxurious entertainments, or gilded domes. It is fears, or immoderate deſires,

Scandit æratas vitioſa naves
Cura; nec equitum turmas relinquit,
Ocior cervis, & agente nimbos
Ocior Euro.
Lætus in præſens animus, quod ultrà eſt
Oderit curare, & amara lento
Temperet riſu. Nihil eſt ab omni
Parte beatum.
Abſtulit clarum cita mors Achillem;
Longa Tithonum minuit ſenectus;
Et mihi forſan, tibi quod negârit,
Porriget hora.
Te greges centum, Siculæque circum
Mugiunt vaccæ; tibi tollit hinnitum
Apta quadrigis equa; te bis Afro
Murice tinctæ
Veſtiunt lanæ: mihi parva rura, &
Spiritum Graiæ tenuem Camenæ
Parca non mendax dedit, & malignum
Spernere vulgus.

quoque ſe? Cura vitioſa ſcandit æratas naves; nec relinquit turmas equitum, ocior cervis, & Euro agente nimbos. Animus lætus in præſens tempus, oderit curare quod ultrà eſt, & temperet amara lento riſu. Nihil eſt ab omni parte beatum. Cita mors abſtulit clarum Achillem; longa ſenectus minuit Tithonum; & forſan hora porriget mihi id, quod negaverit tibi. Centum greges, & Siculæ vaccæ mugiunt circum te; equa apta quadrigis tollit hinnitum tibi; lanæ bis tinctæ Afro murice veſtiunt te: Parca non mendax dedit mihi parva rura, & tenuem ſpiritum Graiæ Camenæ, & dedit ſpernere malignum vulgus.

ANNOTATIONS.

fathers of poetry, and eſpecially famous for the *lyric* kind: the poet talks here in a modeſt ſtrain; but by tracing his poetic capacity to a *Grecian* original, inſinuates no mean encomium of himſelf as a poet.

The KEY.

deſires, that rob the ſoul of peace, and leave a ſting there, that a man can no more eſcape than he can fly from himſelf. While theſe paſſions remain unſubdued, in vain does he change his abode for relief; for the dart ſticks in his vitals, and accompanies him in every ſtate and ſituation. But a cheerful and well-balanced mind enjoys the preſent; is not anxious about futurity, and ſooths its unavoidable pains by all the lenitives of joy and cheerfulneſs. By theſe general reflections, he adviſes *Groſphus* to check boundleſs deſires; to be content with the ſhare of good things allotted him by the ſovereign unchangeable Deſtiny that over-rules all things, and to enjoy the portion aſſigned him with temperance and moderation.

This ODE was written in the year of the city 726, of *Horace*'s age 39, before CHRIST 25; ſo that from this preſent year 1739, it is 1764 years old.

ODE

ODE XVII.

To MÆCENAS *when Sick.*

Whom he is reſolved not to ſurvive.

O Mæcenas, my greateſt honor and beſt patron, why do you kill me with your complaints[1]? It is neither agreeable to the Gods nor to me, that you ſhould die firſt.

Alas! ſhould the haſty cruelty of Fate ſnatch you away ſo conſiderable a part of my ſoul, to what purpoſe ſhall I the remaining part loiter behind, who am neither ſo dear to mankind, nor can I ſurvive you entire and undivided. It cannot be; for that day, which diſmembers you from me, will likewiſe involve the unhappy remainder in the ſame fate.

I have not ſworn in vain[2]; we ſhall go, we ſhall go both together, and when or howſoever you go before, I am reſolved to follow you as your companion in the laſt journey.

Neither the breath of the fiery Chimæra[3], nor the hundred-handed Gyas[4], though he ſhould riſe again, will ever tear from me my reſolution of following you: ſo it is decreed by almighty Juſtice and the Fates.

For whether Libra[5], or the dreadful Scorpius[6] the moſt dangerous ſign of our nativity, or Capricornus[7] the tyrant of the Spaniſh[8] ſea, rules over me; both our ſtars agree in an incredible manner. The ſhining protection of Jupiter[9] reſcued you from cruel Saturn[10], and clipt the wings of ſwift Fate, when the crouded people clapt you thrice in the theatre with a joyful voice; the trunk of a tree falling on my head had killed me, if Faunus[11], the guardian of learned men the votaries of Mercury[12], had not warded off the blow with his right hand.

Remember

ANNOTATIONS.

1 *Your complaints. Mæcenas* labored under an almoſt continual fever, or hectic diſorder, which did no doubt give riſe to frequent complaints.

2 *I have not ſworn*, &c. The *ſoldiers*, when they were liſted into the ſervice of the commonwealth, ſwore that they would not deſert their rank, or act againſt the intereſt of the commonwealth. It is to this *military oath* that *Horace* here alludes.

3 *Chimæra*, a poetical monſter, like a lion in the forepart, a dragon behind, and a goat in the middle. *Virgil.* It was in fact a mountain in *Libya*, with a burning top; the middle part afforded paſture, and the bottom abounded with ſerpents. See *Plin.* ii. 109.

4 *Gyas*, a ſon of *Heaven* and *Earth*, who had a hundred hands, and fifty heads. Moſt copies read it *Gyges*.

5 *Libra*, the ſeventh of the twelve ſigns in the *zodiac**.

6 *Scorpius*, the eighth ſign in the *zodiac*, and

* Zodiac, *a circle in the heavens, in which are the twelve ſigns, and in which the ſun is ſuppoſed to ſteer his courſe.*

ODE XVII.

Ad MÆCENATEM *Ægrotum.*

Superſtitem ei non futurum.

CUR me querelis exanimas tuis?
Nec Dîs amicum eſt nec mihi, te priùs
Obire, Mæcenas, mearum
Grande decus columenque rerum.
Ah! te meæ ſi partem animæ rapit
Maturior vis, quid moror altera,
Nec carus æquè, nec ſuperſtes
Integer? Ille dies utramque
Ducet ruinam. Non ego perfidum
Dixi ſacramentum; ibimus, ibimus,
Utcunque præcedes, ſupremum
Carpere iter comites parati.
Me nec Chimæræ ſpiritus igneæ,
Nec, ſi reſurgat, centimanus Gyas
Divellet unquam: ſic potenti
Juſtitiæ placitumque Parcis.
Seu Libra, ſeu me Scorpius aſpicit
Formidoloſus pars violentior
Natalis horæ, ſeu tyrannus
Heſperiæ Capricornus undæ;
Utrumque noſtrum incredibili modo
Conſentit aſtrum. Te Jovis impio
Tutela Saturno refulgens
Eripuit, volucriſque Fati
Tardavit alas, cum populus frequens
Lætum theatris ter crepuit ſonum;
Me truncus illapſus cerebro
Suſtulerat, niſi Faunus ictum
Dextrâ levâſſet, Mercurialium

ORDO.

O *Mæcenas, quid exanimas me querelis tuis, grande decus & columen mearum rerum? Nec amicum eſt Diis nec mihi, te obire priùs me. Ah! ſi maturior vis* Fatorum *rapit te partem animæ meæ, quid* ego pars *altera* tui *moror* ampliùs in terris, qui *nec æquè carus* fuero ut anteà, *nec ſuperſtes* remanſurus *integer? Ille dies*, qui te auferet, *ducet ruinam utramque*, utriuſque. *Ego dixi ſacramentum non perfidum; ibimus, ibimus, utcunque* tu *præcedes, parati* ut *comites carpere* tecum *ſupremum iter. Nec ſpiritus Chimæræ igneæ, nec centimanus Gyas, ſi reſurgat, unquam divellet me* à te: *ſic placitum* eſt *potenti Juſtitiæ & Parcis. Seu Libra, ſeu formidoloſus Scorpius pars violentior natalis horæ, aſpicit me, ſeu Capricornus tyrannus Heſperiæ undæ; utrumque noſtrum aſtrum conſentit incredibili modo. Tutela refulgens Jovis eripuit te impio Saturno, & tardavit alas volucris Fati, quum populus frequens ter crepuit lætum ſonum* in *theatris; truncus illapſus cerebro* meo *ſuſtulerat me, niſi Faunus, cuſtos virorum Mercurialium, levâſſet ictum dextrâ.*

ANNOTATIONS.

and ſaid to be under the influence of *Mars*, and therefore to have a *malignant aſpect*.

7 *Capricornus*, the tenth ſign of the *zodiac*; it was thought to raiſe ſtorms in the weſtern ſeas, and therefore he calls it the tyrant of the *Spaniſh* ſea.

8 *Spaniſh*, or *Heſperian* ſea, ſo called from *Heſperus* king of *Spain*.

9 *Jupiter*, ſee Book I. Ode ii.

10 *Saturn*, ſee Ode xii. of this Book.

11 *Faunus*, ſee Book I. Ode iv.

12 *Mercury*, ſee Book I. Ode x.

Remember therefore to offer the ſacrifices you vowed to the Gods, and the temple you promiſed to dedicate; and I will offer a tender lamb for my deliverance.

The KEY.

HORACE, in this elegant ODE, addreſſes his patron in the politeſt and moſt grateful ſtrain, and expreſſes the higheſt eſteem and veneration for him, as well as tendereſt concern for his welfare. His ſickneſs gave riſe to it, and he writes it partly to amuſe and cheer his patron under his languiſhing illneſs, and partly to expreſs his grateful ſenſe of all his favors. As he here aſcribes all that befals us to an over-ruling Fate, that directs and governs all inferior events, ſo he piouſly attributes all remarkable deliverances to

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ODE XVIII.[1]

The poet aſſerts that he is content with a little, while others are wholly addicted to their pleaſures and riches, as if they were always to live.

NEITHER ivory[2], nor a gilded roof ſhines in my little houſe; nor do any beams from mount Hymettus[3] preſs upon pillars cut in the fartheſt part of Africa[4]; nor as an unknown heir of Attalus[5] have I taken poſſeſſion of his palace; nor do I keep under my protection any ladies * of noble birth to ſpin for me the purple of Sparta[6].

But I have fidelity, and a fruitful vein of genius; and though poor I am courted by the great. I do not importune the Gods for more; nor do I aſk of my powerful patron larger favors, being happy enough in my Sabine villa alone.

One

ANNOTATIONS.

1 *Torrentius* ſays, that ſome ancient manuſcripts have *Varo* for the title of this *Ode*; but *Dacier* ſays, that it has been *Avaro*, *To the covetous man*; but that the firſt letter being worn out, the tranſcribers wrote *Varo*, *To Varus*; which is not unlikely.

2 *Ivory.* The ancients uſed both ivory-gilding and carving on the roofs and cielings of their houſes.

3 *Hymettus*, ſee Ode vi. of this Book.

4 *Africa*, ſee Ode i. of this Book.

5 *Attalus*, a king of *Pergamus*, ſurnamed

* Ladies, &c. *They were noble clients, who put themſelves under the protection of ſome noble* Romans, *for which they were bound to certain ſervices.*

Cuſtos virorum. Reddere victimas
Ædemque votivam memento:
Nos humilem feriemus agnam.

Memento igitur *reddere victimas & ædem votivam: nos feriemus humilem agnam.*

The KEY.

to the interpoſition of ſome kind and guardian Deity: therefore he inculcates gratitude as a decent and eſſential part of religion, to which our antecedent vows add a ſtill ſtronger and peculiar obligation.

This ODE, according to *Pere Sanadon*, was written about the year of the city 734, of *Horace*'s age 47, before CHRIST 17; ſo that from this preſent year 1739, it is 1756 years old. By this calculation *Mæcenas* did not die of this ſickneſs, but ſurvived it twelve years, and died in the year 746.

ODE XVIII.

Re tenui dicit ſe contentum, ubi alii ſtudent cupiditatibus ſuis & divitiis, quaſi perpetuò victuri.

NON ebur, neque aureum
Meâ renidet in domo lacunar;
Non trabes Hymettiæ
Premunt columnas ultimâ reciſas
Africâ; neque Attali
Ignotus hæres regiam occupavi;
Nec Laconicas mihi
Trahunt honeſtæ purpuras clientæ.
At fides, & ingenî
Benigna vena eſt; pauperemque dives
Me petit. Nil ſuprà
Deos laceſſo; nec potentem amicum
Largiora flagito,
Satìs beatus unicis Sabinis.

ORDO.

NON ebur, neque lacunar aureum renidet in meâ domo; trabes Hymettiæ non premunt columnas reciſas in *ultimâ Africâ; neque* ego ut *hæres ignotus occupavi regiam Attali; nec clientæ honeſtæ trahunt mihi Laconicas purpuras. At eſt* mihi *fides, & benigna vena ingenî; & dives petit me pauperem. Nil ſuprà laceſſo Deos; nec flagito potentem amicum largiora, ſatìs beatus unicis Sabinis* agris.

ANNOTATIONS.

named *Philometor*; his kingdom was ſeized by one *Andronicus*, who pretended that he was deſcended of royal blood. *Torrent.*

6 *Of Sparta*; that is to ſay, wool died of *Spartan* purple, which was the beſt in *Europe*, and was fiſhed in the gulf of *Laconia*, now called *Golfo di Colochino.*

7 *Baiæ*,

One day chaſes away another, and the new moons haſten forward to their wane: yet you even at the approach of your funeral hire workmen to cut marble; and unmindful of your grave build houſes; yea, not content with the continent, you ſeek to enlarge the ſea-ſhore of Baiæ [7] that reſounds with the waves.

What ſhall I ſay? you daily pull up your neighbours' land-marks [8], and coveting the little dwellings of your clients, vaſſals, you encroach upon their boundaries.

Both the huſband carrying in his boſom his houſhold Gods, and the wife her ragged children [9], are forced by you from their father's inheritance.

Yet no court awaits a rich heir more certainly than the deſtined manſion of devouring hell awaits the rich uſurper. Why therefore do you ſtill puſh forward, and deſire more? The impartial earth is open alike to princes and beggars; nor has Charon [10], the porter of hell, been ever bribed by money to carry back the ſubtle Prometheus [11]. He reſtrains within the banks of Styx proud Tantalus [12], and all his race [13]; and whether invoked or not, he is ready at hand to aſſiſt the poor man who is now diſcharged from the toils and miſeries of this life.

ANNOTATIONS.

7 *Baiæ*, a city of *Campania*, near the ſea, ſituated between *Puteoli* and *Picenum*. People were fond of building here, becauſe of the beauty of the place. Here were many hot waters, pleaſant and wholeſome.

8 *Land marks*. According to the twelve tables, it was ſacrilege for the lord of the manor to defraud his vaſſal or tenant. The law of *Numa Pompilius* runs in theſe terms: *Ut qui terminum exarâſſet, ipſe & boves Deo ſacrificerent*; that he who had ploughed up his neighbour's land-mark, ſhould be ſacrificed together with his oxen to God.

9 *Ragged children*. This is the moſt moving picture that can poſſibly be drawn of the aggravated injuſtice of the rich, and extreme miſery of the poor, over whom he plays

The KEY.

IT may be ſaid of contentment, that if it does not bring riches, it ſupplies us with an equivalent, by baniſhing the deſire of them. If it cannot remove the diſadvantage of fortune, obſcurity, or pains of body, it goes as far as any thing to make us eaſy under them. This ODE is purely of the moral ſtrain, and is a ſtrong ſatire againſt the luxury and avarice of the *Romans*, their extravagance in building and furniture, their injuſtice and rapaciouſneſs. The poet, at the ſame time, from his own example, recommends temperance, contentment, and honeſty; and ſhews that the amiable qualities of the mind, though accompanied with a ſmall fortune, procure a man more veneration and reſpect than all the advantages of

Truditur dies die,
  Novæque pergunt interire Lunæ:
Tu ſecanda marmora
  Locas ſub ipſum funus; & ſepulchri
Immemor ſtruis domos;
  Mariſque Baiis obſtrepentis urges
Summovere littora,
  Parum locuples continente ripâ.
Quid, quòd uſque proximos
  Revellis agri terminos, & ultra
Limites clientium
  Salis avarus? Pellitur paternos
In ſinu ferens Deos
  Et uxor & vir, ſordidoſque natos.
Nulla certior tamen
  Rapacis Orci ſede deſtinatâ
Aula divitem manet
  Herum. Quid ultrà tendis? Æqua tellus
Pauperi recluditur
  Regumque pueris; nec ſatelles Orci
Callidum Promethea
  Revexit auro captus. Hic ſuperbum
Tantalum, atque Tantali
  Genus coercet; hic levare functum
Pauperem laboribus,
  Vocatus atque non vocatus audit.

Dies truditur die, & novæ Lunæ pergunt interire: tu ſub ipſum funus locas marmora ſecanda; & immemor ſepulchri ſtruis domos; & urges ſummovere littora maris obſtrepentis Baiis, quaſi *parum locuples* eſſes *ripâ continente. Quid* dicam? *quòd uſque revellis terminos proximos agri* vicini, *& avarus ſalis,* exilis, *ultra limites clientium? Pellitur & uxor & vir ferens paternos Deos, & ſordidos natos in ſinu. Tamen nulla aula manet divitem herum certior deſtinatâ ſede rapacis Orci. Quid tendis ultrà? Æqua tellus recluditur pauperi & pueris regum;* nec Charon *ſatelles Orci captus auro revexit callidum Promethea. Hic coercet ſuperbum Tantalum, atque genus Tantali; hic, vocatus atque non vocatus, audit,* dicitur, *levare,* trajicere, *pauperem functum laboribus* vitæ.

ANNOTATIONS.

plays the tyrant to ſatisfy his inſatiable luxury and avarice.

10 *Charon,* ſee Ode iii. of this Book.

11 *Prometheus,* ſee Book I. Ode xvi.

12 *Tantalus,* ſee Book I. Ode xxviii.

13 *All his race. Atreus* and *Thyeſtes* were his grandſons; *Agamemnon* and *Menelaüs* were the ſons of *Atreus,* and *Ægyſtus,* ſon of *Thyeſtes,* his great grandſon.

The KEY.

of birth and fortune, when ſtript of real merit. Though life is ſo ſhort, and uncertain, yet ſuch is the folly of mankind, that they form deſigns of ſplendor and greatneſs, as if they were to live for ever to enjoy them. Nay, as folly frequently terminates in vice, they add injuſtice and oppreſſion to their extravagant deſigns, and not only ſeek to change the boundaries of nature, but overleap the limits of right and wrong; yet neither the ſplendor of the great, nor riches of the wealthy, nor addreſs of the cunning, can bribe death, or elude the fatal blow. The ſame fate levels them with the poor in the duſt, and one common mother receives them into her common lap.

It is uncertain when this ODE was written.

ODE XIX.

To BACCHUS.

The poet ſings the praiſes of BACCHUS, being filled with his power.

O You poſterity! believe me, I ſaw Bacchus [1] teaching ſongs on the remote rocks, the Nymphs learning, and the ears of the goat-footed Satyrs pricked up to liſten to him. Evœ [2]! to the praiſe of Bacchus! my mind quakes with ſudden dread, and my heart full of the God beats with tumultuous joy. Evœ! ſpare, father Bacchus! ſpare, you who are ſo dreadful with your venerable rod [3].

May it be lawful for me to ſing the ſongs of the ſtubborn Thyades [4], the fountain of wine [5], and the flowing rivers of milk; and to rehearſe the honey falling from the hollow trunks of trees. May I beg leave alſo to ſing the honored hair of your happy conſort, Ariadne [6], placed among the ſtars, and the palace of Pentheus [7] thrown down with a terrible fall, and the death of Lycurgus [8] the Thracian. You command the rivers [9], and the barbarian ſea, or the inhabitants who live upon them; and after you are ſoaked in liquor on the remote mountains, you tie the hair of the Thracian Biſtonides [10] with knots of ſerpents [11] without any harm to them. When the impious band of Giants ſcaled the heavens, your father's kingdom, you beat back the giant Rhœtus [12] under the dreadful appearance of a lion [13].

Although you was ſaid to be fitter for the choirs of Nymphs, for mirth and play, than for war; yet you ſhewed you were equally formed for peace or war. Cerberus [14] ſaw you without offering

ANNOTATIONS.

1 *Bacchus*, the ſon of *Jupiter* by *Semele*. He was taken out of his mother, and ſewed into *Jupiter*'s thigh till ripe for birth. He was the God of wine.

2 *Evœ*, was a word uſed by the prieſts of *Bacchus*, when they celebrated his myſteries, being taken from his name *Evius*, which was given by *Jupiter* in that war which the giants waged againſt heaven. It was an acclamation of *Jupiter* to him, Εὐ υἱέ. *Euge fili!* Courage my ſon.

3 *Rod.* It was called the *Thyrſus*, and was wrapped about with vine-leaves, being carried in proceſſion by the prieſts of the God.

4 *Thyades*, the mad prieſteſſes of *Bacchus*, ſo named from *Thyas*, one of thoſe frantic females.

5 *Fountain of wine.* One of the prieſts of *Bacchus* was ſaid to have ſtruck a rock with his *thyrſus*, ſo as to make it flow with ſprings of water, and another the earth, whence iſſued ſtreams of wine.

6 *Ariadne*, daughter to *Minos* king of *Crete*, who, for the love ſhe had to *Theſeus*, gave him a clue to guide him through the mazes of the *labyrinth*. She accompanied him as far as the iſland *Naxos*, or *Dionyſa*, where *Theſeus* moſt ungratefully left her; but *Bacchus*, pitying her, took her into heaven, made her his wife, and preſented her with a diadem ſparkling with ſeven ſtars, called *Gnoſia corona*.

7 *Pentheus*, a king of *Thebes*, who, for ſlighting the rites of *Bacchus*, was torn in pieces

ODE XIX.

In BACCHUM.

Poeta canit BACCHI *laudes, ejus numine plenus.*

BACCHUM in remotis carmina rupibus
Vidi docentem (credite, posteri)
Nymphasque discentes, & aures
Capripedum Satyrorum acutas.
Evœ! recenti mens trepidat metu,
Plenoque Bacchi pectore turbidum
Lætatur. Evœ! parce, Liber,
Parce, gravi metuende thyrso.
Fas pervicaces est mihi Thyadas,
Vinique fontem, lactis & uberes
Cantare rivos; atque truncis
Lapsa cavis iterare mella.
Fas & beatæ conjugis additum
Stellis honorem, tectaqe Penthei
Disjecta non lævi ruinâ,
Thracis & exitium Lycurgi.
Tu flectis amnes, tu mare barbarum;
Tu separatis uvidus in jugis,
Nodo coërces viperino
Bistonidum sine fraude crines.
Tu, cùm parentis regna per arduum
Cohors Gigantum scanderet impia,
Rhœtum retorsisti leonis
Unguibus, horribilique malâ.
Quanquam choreis aptior & jocis
Ludoque dictus, non sat idoneus
Pugnæ ferebaris; sed idem
Pacis eras mediusque belli.

ORDO.

CRedite mihi, O *posteri, vidi Bacchum docentem carmina in remotis rupibus, & Nymphas discentes, & aures acutas Satyrorum capripedum. Evœ! mens trepidat recenti metu, & pectore pleno Bacchi lætatur turbidum. Evœ! parce, Liber, parce, O metuende gravi thyrso. Est fas mihi cantare Thyadas pervivaces, & fontem vini, & uberes, rivos lactis; atque iterare mella lapsa à cavis truncis. Et fas* sit mihi cantare *honorem,* crinem, *beatæ conjugis additum stellis, & tecta Penthei disjecta non lævi ruinâ, & exitium Lycurgi Thracis. Tu flectis amnes, tu* flectis *mare barbarum; tu* postquam *uvidus* es *in jugis separatis, coërces nodo viperino crines Bistonidum sine fraude. Cùm cohors impia Gigantum scanderet per arduum* aëra ad *regna parentis* tui Jovis, *tu* tectus pelle *leonis, retorsisti Rhœtum* gigantem *unguibus* leoninis *& malâ horribili. Quanquam dictus* esses *aptior choreis, & jocis & ludo, non ferebaris sat idoneus pugnæ; sed* tu *idem eras medius pacis & belli. Cerberus, atterens*

ANNOTATIONS.

pieces by his own mother, sisters, and aunt.

8 *Lycurgus*, a king of *Thrace*, who finding his people too much addicted to wine, ordered all the vines of the country to be rooted up. *Justin*, Book iii. Therefore *Bacchus* made him mad; so that he cut off his own legs. There was another of the same name, the famous *Spartan* lawgiver.

9 *Rivers*, the *Indus* and *Ganges*, rivers in *Asia*, to which *Bacchus* was said to have extended his conquests.

10 *Bistonides*, worshippers of *Bacchus*, so called from *Bistonia*, a maritime city of *Thrace*.

11 *Serpents*, with which the priests and worshippers of *Bacchus* were crowned, when they celebrated the *Bacchanalia*.

12 *Rhœtus*, the name of a giant whom *Bacchus* slew.

13 *Lion*. The ancients tell us, that in this war *Bacchus* transformed himself into the shape of a lion.

14 *Cerberus*, see Ode xiii. of this Book.

offering to hurt you, adorned with your golden horn, and gently wagging his tail upon you, touched your feet and legs with his three-tongued mouth as you returned from hell.

The Key.

IT was a received opinion among the ancients, that all the qualities and gifts they were poſſeſſed of, were owing to the Gods. Thus wiſdom was the gift of *Apollo*, eloquence of *Mercurius*, and courage of *Mars* and *Bacchus*. They were likewiſe wont to expreſs certain powers in nature by particular Gods; eſpecially in the poetic ſtyle, all the powers of nature were perſonated and deified. Thus the power of vegetation, or its product, corn, was the Goddeſs *Ceres*, and that of wine was called *Bacchus*. Therefore the poet, when he himſelf was probably inſpired by a liberal doſe, aſcribes ſuch marvellous achievements to the God; that he tames barbarous nations, giants, and monſters; teaches ſongs and harmony

ODE XX.

To MÆCENAS.

HORACE being turned into a ſwan ſays he will fly over all the world, and therefore flatters himſelf with the immortality of his poetry.

MÆCENAS, I being transformed into a ſwan[1] ſhall be carried through the liquid air on a wing neither common nor weak; nor will I ſtay longer on the earth; but being above envy I will leave the towns. Though deſcended of poor parents, I ſhall not die; I, whom you are pleaſed to call your dear Horace, ſhall never be impriſoned by the Stygian lake[2].

Already a rugged ſkin covers my legs; and as to my upper parts, I am transformed into a milk-white fowl; and light feathers ſhoot up on my fingers and ſhoulders.

Already ſwifter than Icarus[3] the ſon of Dædalus, I become an har-

ANNOTATIONS.

1 *Swan.* The poets were commonly compared to ſwans, becauſe of their lofty flights, and there was thought to be ſomething divine in that creature; beſides, they were birds ſacred to *Apollo*, under whoſe influence and protection they were ſaid to be.

2 *Stygian*

Te vidit inſons Cerberus aureo
Cornu decorum, leniter atterens
Caudam, & recedentis trilingui
Ore pedes tetigitque crura.

leniter caudam, inſons vidit te decorum cornu aureo copiæ; & tetigit pedes & crura tui recedentis ex inferis ore trilingui.

The KEY.

mony to the *Nymphs*; and forms men either for the exploits of war, or milder arts of peace, dances, mirth, jollity, &c. But as it is uſual for the poet to mix hiſtory with the inſpirations of the *Muſe*, ſo he gives a lofty deſcription of the traditionary achievements that the God was famous for, that is, thoſe conquerors who bore his name. The moral it contains, is, that wine has a powerful effect both in enlivening the fancy and genius, and ſoothing, or raiſing and inflaming the paſſions.

It is uncertain when this ODE was compoſed, though it was probably deſigned for the feaſts of *Bacchus*.

ODE XX.

Ad MÆCENATEM.

HORATIUS *verſus in cygnum pervolabit per univerſum orbem, unde promittit ſibi immortalitatem ſuæ poëſeos.*

NON uſitatâ nec tenui ferar
Pennâ biformis per liquidum æthera
Vates; neque in terris morabor
Longiùs; invidiâque major
Urbes relinquam. Non ego pauperum
Sanguis parentum, non ego, quem vocas
Dilecte, Mæcenas, obibo,
Nec Stygiâ cohibebor undâ.
Jam jam reſidunt cruribus aſperæ
Pelles; & album mutor in alitem
Supernè; naſcunturque leves
Per digitos humeroſque plumæ.
Jam Dædaleo ocior Icaro,

ORDO.

EGO *vates biformis*, cygnus et homo, *non ferar pennâ uſitatâ aut tenui per liquidum æthera; neque morabor longiùs in terris; & major invidiâ relinquam urbes. Ego ſanguis parentum pauperum, ego, quem vocas dilecte*, O *Mæcenas*, *non obibo* mortem, *nec cohibebor undâ Stygiâ. Jam jam pelles aſperæ reſidunt cruribus; & mutor ſupernâ* parte *in album alitem; & naſcuntur leves plumæ per digitos & humeros. Jam ocior Dædaleo*

ANNOTATIONS.

[2] *Stygian lake*, ſee Ode xiv. of this Book, and Book I. Ode xxxiv.

[3] *Icarus*, ſee Book I. Ode i. and Ode iii.

[4] *Quick-*

harmonious bird will viſit the ſhores of the ſounding Boſphorus,
15 and the Syrtes, quickſands[4], of Getulia, and the northern countries[5].

The people of Colchis[6], and the Dacians[7], who can diſſemble their fear of the Marſian[8] army, and the remoteſt Geloni[9] ſhall know me; the ſkilful Spaniard[10], and he who drinks of, or
20 inhabits, the Rhone[11], the French, will learn my poems. Mournful elegies, indecent grief, and complaints, be gone from my unreal funeral: forbear your cries, and pay no ſuperfluous honors to my empty tomb.

ANNOTATIONS.

4 *Quickſands of Getulia*, ſee Book I. Ode xxii.

5 *Northern countries*, or *Hyperborean fields*, which were ſuppoſed to be mountains under the pole.

6 *Of Colchis*, a country of *Aſia*, near *Pontus*, on the eaſt-ſide of the *Euxine ſea*.

7 *Dacians*, ſee Book I. Ode xxxv.

8 *Marſian*, ſee Book I. Ode i.

9 *Geloni*, a people of *Scythia*, otherwiſe called *Getæ*. They uſed to paint themſelves, to become more terrible to their enemies; whence *Virgil* calls them *picti Gelonos*, *Georg.* II. 115. They are thought to be now the *Lithuanians*.

10 *Skilful*

The KEY.

LOVE of praiſe is one of the ſtrongeſt paſſions planted in mankind, and poets muſt be allowed a larger ſhare of it, as their works are intended to laſt for ever. If withal we conſider them in the character of prophets ſinging of futurity, they muſt be permitted to ſpeak of themſelves with an air of greater confidence and aſſurance than the generality of writers. If the event correſpond with their predictions, we muſt acknowledge that their vanity is ſo much the more juſtifiable. Their high prophetic character intitles them to go out of the common road, and what in others would paſs for arrogance and ſelf-conceit, is in them a noble confidence in their own abilities, or ſenſe of a talent that will bear them out

in

Viſam gementis littora Boſphori,
Syrteſque Gætulas, canorus
Ales, Hyperboreoſque campos.
Me Colchus, &, qui diſſimulat metum
Marſæ cohortis, Dacus, & ultimi
Noſcent Geloni; me peritus
Diſcet Iber, Rhodanique potor.
Abſint inani funere næniæ,
Luctuſque turpes, & querimoniæ:
Compeſce clamorem, ac ſepulchri
Mitte ſupervacuos honores.

Icaro, viſam littora gementis Boſphori, & canorus ales viſam Syrtes Gætulas, & Hyperboreos campos. Colchus, & Dacus, qui diſſimulat metum Marſæ cohortis, & ultimi Geloni noſcent me; peritus Iber, & potor Rhodani diſcet me. Abſint næniæ, & luctus turpes, & querimoniæ inani funere: compeſce clamorem, ac mitte ſupervacuos honores ſepulchri.

ANNOTATIONS.

10 *Skilful Spaniard*, called ſo, according to *Lambinus*, becauſe of their long wars and continual navigation.

11 *Rhone*, a river that is very rapid, ariſing from the *Alps*, not far from the ſources of the *Rhine* and *Danube*, and running by *Geneva* weſtward into *France*.

The KEY.

in their higheſt pretenſions. *Horace* does therefore act in character, when he ſpeaks of himſelf and the immortality of his works with ſuch aſſurance. The event has accompliſhed his prediction; he has reached the moſt diſtant parts of the earth, and time has not been able to fully or diminiſh his glory. Wherever he ſtretches his immortal wings, he commands veneration and eſteem. He is admitted every where as a maſter of life; he poliſhes the rude and barbarous, inſtructs the youth, entertains the aged, and is the delight of the wiſe and polite in every age and nation.

It is not known when this ODE was written, though it muſt have been compoſed after the victories of *Auguſtus* in *Spain* and *Armenia*.

THE

THE ODES

OF

Q. HORATIUS FLACCUS.

BOOK THE THIRD.

ODE I.

To ASINIUS POLLIO.

The happineſs of life does not conſiſt in riches or honors, but in tranquillity of mind.

I Hate the profane vulgar, and drive them away. Be ſilent and attend [1]: I the prieſt of the Muſes [2] ſing to boys and girls [3] ſacred poems ſuch as they never heard before.

Dread ſovereigns govern their own people, but the empire of Jupiter, famed for his triumph over the Giants, and who moves every thing by his almighty nod, is over kings themſelves. Suppoſe that one man plants his trees at greater diſtances and in an ampler field than another: be it that ſome deſcend into the Campus Martius [4] nobler candidates than others; that ſome ſeek to diſtinguiſh themſelves by their merit and character; others by a more numerous train of clients: yet the neceſſity of dying does by an impartial law draw by lot both high and low; the capacious urn ſhakes every name alike. Sicilian diſhes [5] could afford no agreeable reliſh to the man, over whoſe impious head was hung a drawn ſword [6]; the ſinging of birds or ſound of the harp could not reſtore ſound ſleep to him.

Sweet ſleep does not deſpiſe the cottages of countrymen, nor the

ANNOTATIONS.

1 *Be ſilent and attend. Favete linguis.* This was a phraſe uſed by the *criers* at the public ſacrifices, to engage the ſilence and attention of the people.

2 *Prieſt of the Muſes.* The *Muſes* had temples and altars, and ſacrifices were offered up to them. But *Horace* uſes it here in a metaphorical ſenſe, by which he would intimate that he was a favorite of the Muſes.

3 *To boys and girls*, becauſe they uſed to ſing the *Carmen Seculare*.

4 *Campus Martius*, into which the candidates for any magiſtracy uſed to go.

5 *Sicilian diſhes*; that is to ſay, rich and exquiſite entertainments, becauſe of the luxury of the tables in *Sicily*, ſo that a table of *Syracuſe* paſſed for a good table, or fine cheer.

6 *A drawn*

Q. HORATII FLACCI

O D A R U M

LIBER TERTIUS.

ODE I.

Ad Asinium Pollionem.

Vita beata efficitur non opibus aut honoribus, ſed tranquillitate animi.

ODI profanum vulgus, & arceo.
Favete linguis: carmina non priùs
Audita Muſarum ſacerdos
Virginibus pueriſque canto.
Regum timendorum in proprios greges,
Reges in ipſos imperium eſt Jovis,
Clari Giganteo triumpho,
Cuncta ſupercilio moventis.
Eſt ut viro vir latiùs ordinet
Arbuſta ſulcis: hic generoſior
Deſcendat in campum petitor;
Moribus hic meliorque famâ
Contendat; illi turba clientium
Sit major: æquâ lege neceſſitas
Sortitur inſignes & imos:
Omne capax movet urna nomen.
Diſtrictus enſis cui ſuper impiâ
Cervice pendet, non Siculæ dapes
Dulcem elaborabunt ſaporem;
Non avium citharæque cantus
Somnum reducent. Somnus agreſtium
Lenis virorum non humiles domos

ORDO.

ODI vulgus profanum, & procul arceo. Favete linguis: ego *ſacerdos Muſarum canto carmina non priùs audita à virginibus & pueris. Imperium regum timendorum eſt in proprios greges, imperium Jovis eſt in reges ipſos,* Jovis *clari triumpho Giganteo, & moventis cuncta ſupercilio. Eſto ut vir ordinet arbuſta latiùs* alio *viro ſcrobibus:* eſto ut *hic deſcendat in campum* Martium *generoſior petitor; hic contendat melior moribus & famâ; ſit illi major turba clientium:* tamen *neceſſitas ſortitur inſignes & imos æquâ lege; capax urna movet omne nomen. Cui enſis diſtrictus pendet ſuper impiâ cervice, Siculæ dapes non elaborabunt dulcem ſaporem; cantus avium & citharæ non reducent ſomnum. Somnus lenis agreſtium virorum non faſtidit humiles*

ANNOTATIONS.

6. *A drawn ſword.* Mr. *Dacier* thinks that *Horace* here alludes to the ſtory of *Dionyſius* the tyrant, who hung over the head of *Damocles* the philoſopher a drawn ſword, ſuſpended by a ſingle hair, while he was ſitting at an exquiſite entertainment he had prepared for him, which ſpoiled all the pleaſure of the feaſt. See *Cicer. Tuſc.* B. iv.

7 *Tempe,*

the ſhady bank, nor the vales of Tempe [7] that are fanned by refreſhing zephyrs.

He who deſires juſt what is enough, is not diſturbed by the tumultuous ocean, nor by the violent influence of ſetting Arcturus [8], or of the riſing Goat [9]: neither the vines blaſted by hail, nor the farm that has deceived his expectation; the trees ſometimes accuſing the exceſſive rains, at other times blaming the dog-ſtars that dry up the earth, or elſe the rigors of the winter; none of theſe can ruffle the calm of his ſoul.

The fiſh find the ſeas contracted by the piles of ſtone [10] caſt into the deep. Hither many an undertaker with his ſervants, and the lord of the manor wearied with living upon the land, let down mortar and ſtone for building new abodes. But fear and the checks of a guilty mind accompany them wherever they go; nor does carking care depart from the brazen galley he goes on board, and when he mounts on horſeback it gets behind him.

If then neither pillars of Phrygian [11] marble, nor purple robes brighter than the ſun, nor Falernian [12] wine, nor the fineſt Achæmenian [13] ointment of Perſia [14], can ſooth an anxious mind; why ſhould I build a lofty court after the new taſte, with piazzas that may create envy? Why ſhould I exchange my Sabine [15] villa for riches attended with endleſs fatigue?

ANNOTATIONS.

7 *Tempe*, ſee Book I. Ode vii.

8 *Setting Arcturus*, a conſtellation of fourteen ſtars, which follow the *Urſus Major*, whence it has its name. It is thought both at riſing and ſetting to cauſe tempeſts. The ancients have obſerved its riſing to be in the middle of *September*, and its ſetting in the beginning of *October*.

9 *Goat. Hœdi*; it ſhould be *Hœdorum*; for there are two ſtars ſo called on the left hand of the Wain. They riſe towards the end of *September*, and cauſe tempeſts and rain; and therefore *Virgil* calls them *pluviales*, *rainy*, Æneid ix. v. 668.

10 *Piles of ſtone.* The *Roman* taſte in building, and luxury of every kind, was grown ſo extravagant, that they could not be ſatisfied, unleſs they turned ſea into dry land, and brought ſea upon the land. Therefore *Horace* ſatirizes this taſte in a very beautiful manner, by ſuppoſing the fiſhes

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The KEY.

IN this beautiful and comprehenſive ODE *Horace* ſhews the falſe notions that mankind form of happineſs; and that it lies in the temper and diſpoſition of the mind, and not in external circumſtances. The moſt exalted ſtation in life, the moſt affluent fortune cannot procure it, when the mind feels any check from within, or is under the power of any irregular paſſion. The meaneſt circumſtances of life do not exclude it, when the right temper to taſte it is not wanting. Survey every rank and ſituation of life, and you will be convinced it is ſo. Kings ſeem quite independent of all thoſe events

Faſtidit, umbroſamque ripam,
Non Zephyris agitata Tempe.
Deſiderantem quod ſatis eſt, neque
Tumultuoſum ſolicitat mare,
Nec ſævus Arcturi cadentis
Impetus, aut orientis Hœdi:
Non verberatæ grandine vineæ,
Funduſque mendax; arbore nunc aquas
Culpante, nunc torrentia agros
Sidera, nunc hiemes iniquas.
Contracta piſces æquora ſentiunt
Jactis in altum molibus. Huc frequens
Cæmenta demittit redemptor
Cum famulis, dominuſque terræ
Faſtidioſus. Sed timor & minæ
Scandunt eòdem quò dominus; neque
Decedit æratâ triremi, &
Poſt equitem ſedet atra cura.
Quòd ſi dolentem nec Phrygius lapis,
Nec purpurarum ſidere clarior
Delenit * uſus, nec Falerna
Vitis, Achæmeniumque coſtum;
Cur invidendis poſtibus, & novo
Sublime ritu moliar atrium?
Cur valle permutem Sabinâ
Divitias operoſiores?

domos & umbroſam ripam, nec Tempe agitata Zephyris. Neque tumultuoſum mare ſolicitat virum *deſiderantem quod ſatis eſt, nec ſævus impetus Arcturi cadentis, aut orientis Hœdi: vineæ verberatæ grandine, & fundus mendax; arbore nunc culpante aquas, nunc ſidera torrentia agros, nunc hiemes iniquas; non* ſolicitant talem virum. *Piſces ſentiunt æquora contracta jactis molibus in altum. Redemptor frequens cum famulis, & dominus faſtidioſus terræ, demittit cæmenta huc. Sed timor & minæ ſcandunt eòdem quò dominus; neque atra cura decedit* ex *æratâ triremi, & ſedet poſt dominum. Quòd ſi nec lapis Phrygius, nec uſus purpurarum clarior ſidere, delenit dolentem* dominum, *nec Falerna vitis, & Achæmenium coſtum; cur moliar ſublime atrium invidendis poſtibus, & novo ritu? Cur permutem divitias operoſiores valle Sabinâ?*

* delinit, *Bentl.*

ANNOTATIONS.

fiſhes themſelves ſenſible of the diminution of the ſea.

11 *Phrygian*, ſee Book I. Ode xviii.

12 *Falernian*, ſee Book I. Ode xx.

13 *Achæmenian. Achæmenia*, a fine ſpot in *Perſia*, very much commended by the ancients.

14 *Perſia*, ſee Book I. Ode xxi.

15 *Sabine*, ſee Book I. Ode xx.

The KEY.

events that diſturb and annoy their fellow-mortals, and to be of a ſuperior ſpecies, yet they are under the government of heaven, and ſubject to the ſame fate and train of accidents with others. Some value themſelves on their large poſſeſſions, others on their birth, one on his talents and character, another on his dependents; yet all are equally ſubject to death. Any one paſſion that has got the aſcendant in the mind, be it fear, or deſire, or a ſenſe of guilt, will imbitter the whole of life. Neither wine, nor muſic, nor the richeſt entertainments, can give ſuch a man eaſe. But a man, whoſe mind is rightly

The KEY.

rightly balanced, may ſleep as ſweetly, and enjoy himſelf as agreeably, in a little hamlet or country ſcene, as in the palaces of the great. If he has the command of his paſſions, and lives contented with what he has, he will bear misfortunes with an even mind, and behold external accidents, that nearly affect his intereſt, with a philoſophic eaſe. Yet ſuch is the folly of mankind, they think that by building ſtately palaces, and changing abodes, they can remove the diſquietudes of an anxious mind. But their fears and cares purſue them, go where they will; neither their robes of ſtate, nor ointments, nor wines, can heal the inward ailment. Therefore the poet concludes, that he is much happier in his neat and ſimple villa than he could be in the grandeſt apartments, and poſſeſſed

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ODE II.

To his FRIENDS.

Boys ought to be accuſtomed early to poverty, the exerciſes of war, and a laborious life.

MY friends, let the robuſt youth learn by the ſevere exerciſes of war to endure pinching poverty; and let him as a horſeman formidable with his ſpear gall the fierce Parthians [1]: let him live in the open air, and be always in dangers: let the queen of the fighting king, and mature virgin, beholding him [2] from their own walls, ſigh and ſay; Alas! let not my royal ſpouſe ignorant of war provoke this fierce lion, whom cruel anger hurries through blood and ſlaughter. It is ſweet and glorious to die for one's country. But death purſues him who flies; and does not ſpare the legs of the tender youth, nor the coward who turns his back.

Genuine virtue, that cannot ſuffer an ignominious repulſe, ſhines with unſullied honors; and does not take up or lay down the enſigns of dignity [3] at the pleaſure of the capricious multitude. Virtue, which opens heaven to thoſe who merit immortality, ſtrikes out a way unknown to others; ſhuns the company of the vulgar, and towers above the dirty earth with

ANNOTATIONS.

1 *Parthians*, ſee Book II. Ode xiii.

2 *Beholding him.* Theſe verſes are finely imagined to flatter the young *Romans*, and to engage them to ſupport the fatigues of war.

3 *Enſigns of dignity. Secures.* The axes which were ſet in the rods that were carried by the lictors before the conſuls and other magiſtrates.

4 *Silence*

The KEY.

poſſeſſed of the largeſt treaſures, acquired at the expence of ſo much care and toil.

This ODE, according to *Rodellius*, was written in the year of the city 735. *Horace* compoſed the poem called *Carmen Seculare* in the year of the city 736, of his own age 49, before CHRIST 15. By theſe words, *Carmina non priùs audita*, Mr. *Dacier* is of opinion, that this ODE was written after that. We ſhall ſuppoſe it was the firſt after the *Carmen Seculare*, in the 50th year of *Horace*'s age, before CHRIST 14: ſo that from this preſent year 1739, it is 1753 years old.

ODE II.

Ad AMICOS.

Pueri ſunt aſſuefaciendi à teneris annis paupertati, militiæ, & laborioſæ vitæ.

ANGUSTAM, amici, pauperiem pati
Robuſtus acri militiâ puer
Condiſcat; & Parthos feroces
Vexet eques metuendus haſtâ:
Vitamque ſub dio, & trepidis agat
In rebus: illum ex mœnibus hoſticis
Matrona bellantis tyranni
Proſpiciens, & adulta virgo,
Suſpiret; Eheu, ne rudis agminum
Sponſus laceſſat regius aſperum
Tactu leonem, quem cruenta
Per medias rapit ira cædes.
Dulce & decorum eſt pro patriâ mori.
Mors & fugacem perſequitur virum;
Nec parcit imbellis juventæ
Poplitibus, timidoque tergo.
Virtus, repulſæ neſcia ſordidæ,
Intaminatis fulget honoribus;
Nec ſumit aut ponit ſecures
Arbitrio popularis auræ.
Virtus, recludens immeritis mori
Cœlum, negatâ tentat iter viâ;
Cœtuſque vulgares, & udam
Spernit humum fugiente pennâ.

ORDO.

O *Amici, puer robuſtus condiſcat pati anguſtam pauperiem acri militiâ; & eques metuendus haſtâ vexet Parthos feroces: & agat vitam ſub dio, & in trepidis rebus: matrona*, conjux, *bellantis tyranni, & adulta virgo, proſpiciens illum ex hoſticis mœnibus ſuſpiret; Eheu! ſponſus regius rudis agminum ne laceſſat leonem aſperum tactu, quem ira cruenta rapit per medias cædes. Dulce & decorum eſt mori pro patriâ. Et mors conſequitur fugacem virum; nec parcit poplitibus imbellis juventæ, aut timido tergo. Virtus, neſcia ſordidæ repulſæ, fulget intaminatis honoribus; nec ſumit aut ponit ſecures arbitrio popularis auræ. Virtus, recludens immeritis mori cœlum, tentat iter negatâ viâ; & ſpernit cœtus vulgares, & humum udam fugiente pennâ.*

Eſt

with a rapid flight. There is also a certain recompence for faithful silence[4]. I will take care not to lodge under the same roof, or sail in the same ship with him, who has divulged the mysteries of Ceres[5]. For oftentimes Jupiter, the father of the day[6], provoked with the neglect of his worship involves in the same punishment the innocent with the guilty; and seldom does Justice, though she walks with a slow pace, fail to overtake the wicked man who endeavours to fly from her.

ANNOTATIONS.

4 *Silence.* Secrecy and silence are here recommended as necessary parts of religion.

5 *Mysteries of Ceres.* Those sacred rites called *Eleusinia sacra*, performed by the *Athenians*, to which none were admitted that had been guilty of any notorious crime; none

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The KEY.

IT is observed that the design of *Horace*, in this elegant ODE, is to recommend valour, virtue, and secrecy; the first for war, the second for peace, and the third for religion. *Horace* addresses his friends, and shews them that, if they would have their children well educated, they must be early accustomed to labour, want, and exercises of every kind; they must be frequently in dangers, to inure them to fortitude and presence of mind. Such an education will strengthen their constitution, and enable them to bear hunger, thirst, heat and cold, and all the severities of a military life. This is a noble foundation for virtue, and love of one's country. To die bravely for it, is truly heroic. He who shuns death in this honorable way, will not escape it in an ignominious one. True virtue will adorn and secure a man's character, in spite of envy and reproach; nor will it lose any of its lustre, though it should meet with opposition and affronts.

It

ODE III.

A man endued with virtue fears nothing. *Juno*'s speech concerning the overthrow of *Troy*, and the end of that war, and how the *Roman* empire shall arise from the *Trojans*.

THE rage of the citizens commanding unjust things, the threatening visage of the pressing tyrant, the south-wind the boisterous commander of the restless Adriatic sea, and the mighty

Eſt & fideli tuta ſilentio
Merces. Vetabo, qui Cereris ſacrum
Vulgârit arcanæ, ſub iiſdem
Sit trabibus, fragilemque mecum
Solvat phaſelum. Sæpe Dieſpiter
Neglectus inceſto addidit integrum;
Raro antecedentem ſceleſtum
Deſeruit pede pœna claudo.

Eſt & merces tuta fideli ſilentio. Vetabo illum, *qui vulgârit ſacrum arcanæ Cereris, ſit ſub iiſdem trabibus, & ſolvat fragilem phaſelum mecum. Sæpe Dieſpiter*, Jupiter, *neglectus addidit integrum inceſto; pœna rarò deſeruit antecedentem ſceleſtum pede claudo.*

ANNOTATIONS.

none but the initiated. *Ceres* was the daughter of *Saturn* and *Ops*, and the Goddeſs of corn and tillage.

6 *Father of the day. Dieſpiter*, one of the epithets or titles of *Jupiter*.

The KEY.

It will qualify a man for maintaining his dignity, whether in power or out of it, and ſupport him with honor amidſt all the brigues of faction; and will at length unfold the gates of heaven to him who has deſerved immortality, by treading in an unbeaten road.

Nor ſhall ſecrecy in religion loſe its reward: but if any expoſe the myſteries of religion to common view, that perſon will not eſcape the vengeance of the Gods. For though divine juſtice may often delay to puniſh the wicked, yet one time or other they will meet with the puniſhment of their crimes.

This ODE was written, according to *Dacier*, in the year of the city 733, of our poet's age 46, before CHRIST 18. So that from this preſent year 1739, it is 1757 years old. According to *Rodellius*, it was written in the year of the city 735.

ODE III.

Vir virtute præditus nihil extimeſcit. Oratio Junonis de Trojâ everſâ, de bello Trojano finito, deque Romano imperio capturo initium à Trojanis.

JUSTUM & tenacem propoſiti virum,
Non civium ardor prava jubentium,
Non vultus inſtantis tyranni
Mente quatit ſolidâ, neque Auſter
Dux inquieti turbidus Adriæ,

ORDO.

ARDOR civium jubentium prava, vultus tyranni inſtantis, Auſter dux turbidus inquieti Adriæ, & magna manus Jovis fulminantis, non quatit ex mente ſolidâ virum

mighty hand of thundering Jupiter, can never ſhake the juſt man who is firm to his purpoſe from his ſteady reſolution: nay, ſhould the world tumble in ruins about his head, he would be fearleſs amidſt the univerſal wreck.

By this means Pollux [1] and wandering Hercules [2] depending on their own virtue, reached the ſtarry frame; among whom Auguſtus ſitting down drinks nectar with a ſhining countenance. By this means, father Bacchus, your tigers, drawing your chariot with their untaught necks, have carried you to heaven deſerving of the honor: by the ſame means Romulus [3] fled from Acheron [4] on the horſes of his father Mars, after that Juno [5] had ſpoken acceptable things to the Gods in council to this effect: From the time that Laomedon [6] defrauded the Gods of the promiſed reward, Paris [7], that fatal and debauched judge, and Helen, a woman-ſtranger, turned Troy into duſt, condemned, together with its people and perfidious king, by me and the chaſte Minerva [8]. Now Paris, the famous gueſt of the Spartan adultereſs, Helen, does no longer ſhine in my ſight; and the perjured houſe of Priamus does no longer beat back the brave Grecians by the aid of Hector; and the war that has been drawn out ſo long by our ſeditions [9] is now finiſhed.

From henceforth I will lay aſide my weighty anger, and give up to Mars my hated grandſon, Romulus, born of the Trojan prieſteſs [10]. I will allow him, Romulus, to enter the heavenly abodes, to drink the juice of nectar, and to be received into the peaceable rank of the Gods. Provided a large ſea rage between Troy and Rome; let the exiled Trojans reign happy in any other part of the world: provided the cattle leap upon the tombs of Priamus and Paris, and the wild beaſts ſafely hide their whelps there; let the Capitol ſtand flouriſhing, and let fierce Rome give laws to the Medes that have been conquered. Let formidable

ANNOTATIONS.

1 *Pollux*, the ſon of *Jupiter* and *Leda*, and twin-brother of *Caſtor*; or, as others, the ſon of *Tyndarus*, whence the brothers are called *Tyndaridæ*. He and his brother were immortal by turns. He was famous for boxing, and *Caſtor* for horſemanſhip. They freed the ſeas of pirates, and were therefore worſhipped as Gods of the ſea.

2 *Wandering Hercules*. He gives him this epithet, becauſe he travelled over ſeveral kingdoms of the world, endured many hardſhips, quelled monſters, and left many monuments of his bravery.

3 *Romulus*, ſee Book I. Ode xii.

4 *Acheron*, a lake in hell.

5 *Juno*, ſee Book II. Ode i.

6 *Laomedon*. The ancients relate, that *Neptune* and *Apollo* aſſiſted him in building the walls of *Troy*, but that he defrauded them of the wages he promiſed them for ſo doing. Some will have the fable to mean, that he borrowed the ſacred treaſure from the temples of theſe Gods, which he refuſed afterwards to pay back. He was the ſon of *Ilus* king of *Troy*.

7 *Paris*, the ſon of *Priamus*, who carried off *Helen* the wife of *Menelaus*, which was the occaſion of the *Trojan* war.

8 *Minerva*, the daughter of *Jupiter*, born without a mother, the Goddeſs of wiſ-

Nec fulminantis magna Jovis manus:
Si fractus illabatur orbis,
Impavidum ferient ruinæ.
Hac arte Pollux & vagus Hercules
Innixus *, arces attigit igneas;
Quos inter Augustus recumbens
Purpureo bibit † ore nectar.
Hac te merentem, Bacche pater, tuæ
Vexere tigres, indocili jugum
Collo trahentes: hac Quirinus
Martis equis Acheronta fugit,
Gratum elocutâ consiliantibus
Junone Divis: Ilion, Ilion
Fatalis incestusque judex,
Et mulier peregrina, vertit
In pulverem, ex quo destituit Deos
Mercede pactâ Laomedon, mihi
Castæque damnatum Minervæ,
Cum populo & duce fraudulento.
Jam nec Lacænæ splendet adulteræ
Famosus hospes; nec Priami domus
Perjura pugnaces Achivos
Hectoreis opibus refringit;
Nostrisque ductum seditionibus
Bellum resedit. Protinus & graves
Iras, & invisum nepotem,
Troica ‡ quem peperit sacerdos,
Marti redonabo. Illum ego lucidas
Inire sedes, ducere nectaris
Succos, & ascribi quietis
Ordinibus patiar Deorum.
Dum longus inter sæviat Ilion
Romamque pontus; qualibet exules
In parte regnanto beati:
Dum Priami Paridisque busto
Insultet armentum, & catulos feræ
Celent inultæ; stet Capitolium
Fulgens, triumphatisque possit
Roma ferox dare jura Medis.

rum justum & tenacem sui propositi: et si fractus orbis illabatur, ruinæ ferient impavidum. Pollux & vagus Hercules innixus hac arte, attigit arces igneas; inter quos Augustus recumbens bibit nectar purpureo ore. Hac arte, Bacche pater, tuæ tigres, trahentes jugum indocili collo, vexere te merentem cœlum: hac arte Quirinus fugit Acheronta equis Martis patris, Junone elocutâ gratum Divis consiliantibus in hunc modum: Ex quo Laomedon destituit Deos mercede pactâ, Paris, judex fatalis & incestus, & Helena, mulier peregrina, vertit in pulverem Ilion, Ilion damnatum mihi & castæ Minervæ, cum populo & ejus duce fraudulento. Jam Paris, hospes famosus Helenæ, Lacænæ adulteræ, non splendet; & domus perjura Priami non refringit Achivos pugnaces Hectoreis opibus; & bellum ductum nostris seditionibus jam resedit. Protinus redonabo Marti graves iras meas, & nepotem invisum mihi, quem sacerdos Troica peperit. Ego patiar illum inire lucidas sedes, ducere succos nectaris, & adscribi quietis ordinibus Deorum. Dum longus pontus sæviat inter Ilion & Romam; Trojani exules regnanto beati in qualibet parte: dum armentum insultet busto Priami & Paridis, & feræ celent catulos inultæ; stet Capitolium fulgens, & Roma ferox possit dare jura Medis triumphatis.

* Enisus, *Bentl.* † bibet, *Dacier.* ‡ Troïa, *Bentl.*

ANNOTATIONS.

dom; and therefore said to have sprung from her father's head.

9 *Our seditions.* For the Gods were likewise parties in the war. *Apollo, Mars, Latona,* and *Venus,* were on the *Trojan* side; *Neptune, Minerva, Juno, Mercury,* and *Vulcan,* favored the *Grecians.*

10 *Priestess. Ilia,* or *Rhea,* the daughter of *Numitor,* and priestess of *Vesta,* descended

able Rome ſtretch its fame to the utmoſt borders of the earth, where the Mediterranean ſea ſeparates Europe from Africa, where the ſwelling Nile waters the fields; Rome, I ſay, that is able to deſpiſe [11] the gold not yet found, and therefore better placed while hid in the bowels of the earth, rather than by plundering what is ſacred with a rapacious hand to apply it to human purpoſes.

Whatſoever boundary of the world ſhall reſiſt victorious Rome, let her reach this with her arms, rejoicing to viſit thoſe climates where the ſun ſcorches, and where the clouds and rains overflow. But I pronounce theſe laws of fate to the warlike Romans upon this condition; that from an exceſs of piety, and truſting too much to their proſperity, they ſhall not propoſe to repair the ruins of Troy the abode of their anceſtors. Troy, if it ſhall riſe again with an ill omen, ſhall be levelled again with a fatal blow; I who am the wife and ſiſter of Jupiter leading my victorious troops. If the brazen wall ſhould riſe thrice under the conduct of Apollo [12], it ſhall thrice be pulled down by the Grecians; thrice ſhall the captive wives bewail their huſbands and ſons. But, my Muſe, whither ſo faſt? Such noble ſubjects do not ſuit the merry harp. Forbear wantonly to relate the diſcourſes of the Gods, and to debaſe lofty ſubjects with low meaſures.

ANNOTATIONS.

ſcended of the *Trojans*, and therefore called a *Trojan* prieſteſs.

11 *Able to deſpiſe.* He here commends the virtue of the ancient *Romans*, who preferred honorable poverty to the greateſt riches, if purchaſed with diſhonor.

12 *Of Apollo*; becauſe he favored the *Trojans*; therefore *Juno* ſays, that even though *Troy* ſhould be rebuilt under ſo great a patronage, it ſhall not ſtand ſafe.

The KEY.

THE deſign of this elegant ODE, according to M. *le Fevre*, who pretends to reveal to us a very important ſecret, is to prevent *Auguſtus* from executing a deſign of his uncle *Julius*, who, it was ſaid, intended to have tranſlated the ſeat of the empire from *Rome* to *Alexandria* or *Troy*; from which the *poet* apprehending very diſmal conſequences might ariſe to the prejudice of the *Roman* empire, he took this covered and ingenious manner of inſinuating the danger of ſuch a project to *Auguſtus*, whom it would not have been ſo ſafe to adviſe in a more open way. If this was the poet's aim, as is not unlikely, he goes about it with a maſterly addreſs. He begins with drawing a beautiful character of a juſt man, who is endued

Horrenda latè nomen in ultimas
Extendat oras, quà medius liquor
Secernit Europen ab Afro,
Quà tumidus rigat arva Nilus;
Aurum irrepertum, & ſic meliùs ſitum
Cùm terra celat, ſpernere fortior,
Quàm cogere humanos in uſus
Omne ſacrum rapiente dextrâ.
Quicunque mundi terminus obſtitit,
Hunc tangat armis, viſere geſtiens
Quâ parte debacchentur ignes,
Quâ nebulæ pluviique rores.
Sed bellicoſis fata Quiritibus
Hac lege dico; ne nimiùm pii,
Rebuſque fidentes, avitæ
Tecta velint reparare Trojæ.
Trojæ renaſcens alite lugubri
Fortuna triſti clade iterabitur;
Ducente victrices catervas
Conjuge me Jovis & ſorore.
Ter ſi reſurgat murus aheneus
Auctore * Phœbo, ter pereat meis
Exciſus Argivis; ter uxor
Capta virum pueroſque ploret.
Non hæc jocoſæ conveniunt lyræ:
Quò Muſa tendis? Deſine pervicax
Referre ſermones Deorum, &
Magna modis tenuare parvis.

* Ductore, *Muret. & Cruq.*

Horrenda Roma *extendat nomen latè in ultimas oras, quà medius liquor ſecernit Europen ab Afro, quà tumidus Nilus rigat arva*; Roma, inquam, *fortior ſpernere aurum irrepertum, & ſic meliùs ſitum dum terra celat, quàm cogere in uſus humanos omne ſacrum rapiente dextrâ. Quicunque mundi terminus obſtitit illi, tangat hunc armis, geſtiens viſere quâ parte debacchentur ignes, quâ nebulæ & rores pluvii. Sed dico fata bellicoſis Quiritibus hac lege; ne nimiùm pii, & rebus ſuis fidentes, velint reparare tecta avitæ Trojæ. Fortuna Trojæ renaſcens lugubri alite iterabitur triſti clade; me Jovis conjuge & ſorore ducente catervas victrices* ad bellum. *Si murus aheneus ter reſurgat auctore Phœbo, ter pereat exciſus meis Argivis; uxor captiva ter ploret virum & pueros. Hæc non conveniunt jocoſæ lyræ: Muſa, quò tendis? Pervicax deſine referre ſermones Deorum, & tenuare magna parvis modis.*

The KEY.

endued with ſuch reſolution and conſtancy, that no temptations or fears from abroad can ſhake the inflexible honeſty and ſteady purpoſe of his ſoul. Then he ſhews, that by theſe noble virtues, juſtice and conſtancy, men have been admitted into the rank of immortal Gods. He withal inſinuates a very beautiful encomium of *Auguſtus*, by ſuppoſing him, in the *prophetic ſtrain*, already placed among the Gods, and partaking of their divine repaſts. Then, with great art, the poet employs the machinery of a *Goddeſs*, to divert *Auguſtus* from the ſuppoſed deſign, abruptly introducing *Juno* declaring, in a council of the Gods, her full reſolution that *Troy* ſhall never be rebuilt, let who will attempt it; and her entire acquieſcence in the ſucceſs of the *Romans*, provided they

The KEY.

ſhall never offer to rebuild the hated place. He, at the ſame time, intermixes ſome fine encomiums on the *Romans* for their bravery and renown in war, and their diſintereſtedneſs, probity, and contempt of money. Then he breaks off in an abrupt manner, with an appearance of modeſty, as if ſuch ſublime themes were not ſuited to the meanneſs of his verſe, ſtill the more artfully to conceal his deſign.

ODE IV.

To CALLIOPE.

HORACE ſays that he was reſcued from many dangers by the aſſiſtance of the MUSES; and ſhews the unhappineſs of thoſe who have done any thing againſt the GODS.

O Queen Calliope[1], deſcend from heaven, and pray ſing me ſome noble ſong, either on the pipe, or if you chooſe rather with a ſhrill voice, or on the fiddle, or with the harp of Apollo[2]. Don't you hear, my friends; or is it only an amiable madneſs that deceives me? Surely I hear her, and ſeem to wander through holy groves, where the waters murmur, and gentle breezes blow.

One day, I remember, when I was wearied with play and oppreſſed with ſleep on the Vultur a mountain in Apulia, beyond the boundaries of my native country, the wild pigeons, of whom the poets talk, covered me with green leaves: and it was no ſmall wonder to thoſe, who inhabit the town of lofty Acherontia[3], and the woods of Bantia[4], and the fertile valley of Ferentum[5], to ſee me ſleeping ſafe amidſt black vipers and bears; to ſee me, a fearleſs infant under the protection of the Gods, covered with ſacred laurel and myrtle, brought together by the doves.

Ye Muſes, I who am one of your votaries, whether I aſcend the lofty Sabine country, or whether cold Prænesſte[6] delights me,

ANNOTATIONS.

1 *Calliope*; ſhe was chief of the *Muſes*, either on account of the excellence of her voice and muſic, or becauſe ſhe preceded the reſt. The *Muſes* were the daughters of *Jupiter* and *Mnemoſyne*, the feigned preſidents of muſic, poetry, and the liberal ſciences.

2 *Apollo*, ſee Book I. Ode vii.

3 *Acherontia*, a ſmall city of *Apulia*, ſituated on a hill, called by the poet *nidus*, a *neſt*, becauſe of its high ſituation.

4 *Bantia*, a town in *Apulia*, not far from *Venoſa*, the veſtiges of which ſtill remain at the place of *St. Mary of Vanza*.

5 *Ferentum*,

The KEY.

Rodellius places the date of this ODE in the year 735; Mr. *Dacier* thinks that *Auguſtus* could have no thoughts of tranſlating the ſeat of the empire from *Rome* to *Troy* till after the defeat of *Marc Antony*, and the ſhutting up of the temple of *Janus*, which was in the year of the city 726, or 727; of *Horace*'s age 39 or 40; before CHRIST 25, or 24: ſo that from this preſent year 1739, it is 1764, or 1763 years old.

ODE IV.

Ad CALLIOPEN.

POETA *dicit ſe fuiſſe ereptum à multis periculis ope* MUSARUM; *& omnibus malè ceſſiſſe qui voluerunt moliri aliquid adverſum* DEOS.

DESCENDE cœlo, & dic age tibiâ,
Regina longum Calliope melos,
Seu voce nunc mavis acutâ,
Seu fidibus, citharâve Phœbi.
Auditis? an me ludit amabilis
Inſania? Audire, & videor pios
Errare per lucos, amœnæ
Quos & aquæ ſubeunt, & auræ.
Me fabuloſæ Vulture in Appulo,
Altricis extra limen Apuliæ,
Ludo fatigatumque ſomno,
Fronde novâ puerum palumbes
Texêre: mirum quod foret omnibus,
Quicunque celſæ nidum Acherontiæ,
Saltuſque Bantinos, & arvum
Pingue tenent humilis Ferenti;
Ut tuto ab atris corpore viperis
Dormirem & urſis; ut premerer ſacrâ
Lauroque, collatâque myrto,
Non ſine Dîs animoſus infans.
Veſter, Camenæ, veſter in arduos
Tollor Sabinos; ſeu mihi frigidum

ORDO.

O *Regina Calliope, deſcende è cœlo, & dic nunc age longum melos, ſeu tibiâ, ſeu mavis voce acutâ, ſeu fidibus, ſeu citharâ Phœbi. Auditis,* O ſodales? *an amabilis inſania ludit me?* Mihi *videor audire* ipſam, *& errare per pios lucos, quos & aquæ, & auræ ſubeunt. Palumbes fabuloſæ texêre fronde novâ me puerum, fatigatum ludo & ſomno in Vulture* monte *Appulo, extra limen altricis Apuliæ: quod foret mirum omnibus, quicunque tenent nidum Acherontiæ celſæ, & ſaltus Bantinos, & pingue arvum humilis Ferenti; ut dormirem corpore tuto ab atris viperis & urſis; ut animoſus infans non ſine Dîs, premerer & ſacrâ lauro, & collatâ myrto.* O *Camenæ,* ego *veſter* cliens *tollor in Sabinos altos; ſive Præneſte*

ANNOTATIONS.

5 *Ferentum*, a town in *Apulia*, bordering on *Lucania*, between *Venuſia* and *Acherontia*, at the foot of the *Apennine* hills, now called *Forenza*.

6 *Præneſte*, a city in *Italy*, about twenty miles eaſtward from *Rome*, now called *Paleſtrina* and *Paleſtrina*.

me, or the ſloping Tibur [7], or the fine air of Baiæ [8], am ſtill under your protection. The defeat of the army at Philippi [9], the fall of the accurſed tree, and the promontory of Palinurus [10] in the Sicilian ſea [11], did not deſtroy me, who am a friend to your fountains and choirs.

While you are with me, I ſhall as a cheerful ſailor attempt the raging Boſphorus [12], and as a traveller march over the burning ſands of the Aſſyrian [13] ſhore. I will pay a viſit to the Britons who are inhoſpitable to ſtrangers, and the Scythians [14] who delight in the blood of horſes; alſo the Geloni [15] who are armed with quivers, and Tanaïs the river of Scythia [16]: all this I ſhall do without ſuffering any harm.

You, O divine Muſes, refreſh the great Cæſar in your Pierian [17] cave, ſeeking to finiſh his labours, as ſoon as he hath placed his troops in their winter-quarters.

You, O bounteous Goddeſs! inſpire Auguſtus with mild counſels, and rejoice in ſo doing. We know that Jupiter, who alone governs the inactive maſs of earth, and controls the boiſterous ocean, who reigns over towns, and the diſmal empire of Pluto, and over Gods, and mortal tribes with an impartial ſway, deſtroyed the impious Titans [18], and their huge multitude with his falling thunderbolts.

Thoſe formidable youths truſting to their ſtrength, and their brother-giants ſtriving to lay mount Pelion [19] on the ſhadowy Olympus [20], ſtruck even Jupiter himſelf with no ſmall terror. But what could Typhœus [21] and ſtrong Mimas [22] do, or Porphyrion [23] with his threatening ſtature? What could Rhœcus [24], and bold Enceladus [25] who threw trees pulled up by the roots, do, ruſhing againſt the ſounding ſhield of Pallas [26]?

On Jupiter's ſide ſtood greedy Vulcan [27], the Matron-goddeſs Juno [28], and Delius Patareus [29] Apollo, who waſhes his looſe hair

ANNOTATIONS.

7 *Tibur*, ſee Book I. Ode xviii.

8 *Baiæ*, ſee Book II. Ode xviii.

9 *Philippi*, ſee Book II. Ode vii.

10 *Palinurus*, the pilot of *Æneas*'s ſhip. Here it is the promontory of that name, now called *Capo di Palinuro* in *Lucania* on the borders of *Tuſcany*. *Baud.*

11 *Sicilian*, ſee *Sicily*, Book II. Ode xii.

12 *Boſphorus*, ſee Book II. Ode xiii.

13 *Aſſyrian*, ſee *Syria*, Book I. Ode xxxi.

14 *Scythians*. *Ptolemy* ſpeaks of a town of *Spain* called *Concana*, from whence ſome think that the people of this town are here meant; but *Torrentius* is of opinion that *Horace* underſtands a people of *Scythia*, who, according to *Virgil*, uſed this food, as the Little *Tartars* do now-a-days.

15 *Geloni*, ſee Book II. Ode xx.

16 *Scythia*, ſee Book I. Ode xix.

17 *Pierian*. *Pierius*, a mountain in *Theſſaly*, ſacred to the Muſes, on the confines of *Macedonia*, near *Olympus*; from which the Muſes were called *Pierides*.

18 *Titans*, the ſons of *Cœlum* and *Veſta*; one of them called *Titan*, the brother of *Saturn*, did, with his ſons, make war upon the Gods; but *Jupiter* defeated them.

19 *Pelion*, a mountain in *Theſſaly*, contiguous to *Oſſa* and *Olympus*.

20 *Olympus*, the name of ſeveral mountains between *Theſſaly* and *Macedonia*, the firſt of which gives name to all the reſt.

21 *Typhœus*, an huge giant, the ſon of *Titan* and *Terra*, ſtruck by *Jupiter* with thunder,

Præneſte, ſeu Tibur ſupinum,
Seu liquidæ placuere Baiæ.
Veſtris amicum fontibus & choris,
Non me Philippis verſa acies retrò,
Devota non extinxit arbos,
Nec Siculâ Palinurus undâ.
Utcunque mecum vos eritis, libens
Inſanientem navita Boſphorum
Tentabo, & arentes arenas
Litoris Aſſyrii viator.
Viſam Britannos hoſpitibus feros,
Et lætum equino ſanguine Concanum:
Viſam pharetratos Gelonos,
Et Scythicum inviolatus amnem.
Vos Cæſarem altum, militiâ ſimul
Feſſas cohortes abdidit oppidis,
Finire quærentem labores,
Pierio recreatis antro.
Vos lene conſilium & datis, & datò
Gaudetis almæ. Scimus ut impios
Titanas, immanemque turmam
Fulmine ſuſtulerit caduco,
Qui terram inertem, qui mare temperat
Ventoſum, & urbes, regnaque triſtia,
Divoſque, mortaleſque turbas
Imperio regit unus æquo.
Magnum illa terrorem intulerat Jovi
Fidens juventus horrida brachiis,
Fratreſque tendentes opaco
Pelion impoſuiſſe Olympo.
Sed quid Typhœus & validus Mimas,
Aut quid minaci Porphyrion ſtatu;
Quid Rhœcus *, evulſiſque truncis
Enceladus jaculator audax,
Contra ſonantem Palladis ægida
Poſſent ruentes? Hinc avidus ſtetit
Vulcanus, hinc matrona Juno, &
Nunquam humeris poſiturus arcum,

frigidum placuit *mihi, ſeu ſupinum Tibur, ſeu liquidæ Baiæ placuere. Acies verſa retrò Philippis, arbor devota, Palinurus non extinxit me, amicum veſtris fontibus & choris,* in *Siculâ undâ. Utcunque vos eritis mecum,* ego *libens navita tentabo inſanientem Boſphorum, & arentes arenas viator litoris Aſſyrii. Viſam Britannos feros hoſpitibus, & Concanum lætum equino ſanguine: viſam inviolatus pharetratos Gelonos, & Scythicum amnem. Vos,* O Muſæ, *recreatis antro Pierio altum Cæſarem, quærentem finire labores ſuos, ſimul* atque *abdidit cohortes* in *oppidis feſſas militiâ. Vos almæ* Muſæ *& datis lene conſilium, & gaudetis dato. Scimus ut* Jupiter, *qui unus temperat terram inertem, & mare ventoſum, & urbes, & regna triſtia, Divoſque, & turmas mortales imperio æquo, ſuſtulerit fulmine caduco impios Titanas, & turmam immanem. Illa juventus fidens ſibi horrenda brachiis, & fratres tendentes impoſuiſſe Pelion opaco Olympo, intulerat magnum terrorem Jovi. Sed quid Typhœus & validus Mimas, aut Porphyrion ſtatu minaci; quid Rhœcus, & Enceladus audax jaculator evulſis truncis, poſſent ruentes contra ægida ſonantem Palladis? Hinc avidus Vulcanus ſtetit, hinc matrona Juno, & Apollo Delius & Patareus, qui lavat crines ſolutos rore puro*

* Rhœtus, *Bentl.*

ANNOTATIONS.

thunder, and laid under the iſland *Inarime*.

22 *Mimas*, another giant ſlain by *Jupiter*.

23 *Porphyrion*, another of the giants.

24 *Rhœcus*, one of the giants ſlain by *Bacchus*.

25 *Enceladus*, a giant ſtruck with thunder below mount *Ætna*; whence the poets feign that the eruptions of that mountain are owing to his turning from one ſide to another.

26 *Pallas*, ſee Book I. Ode vii.

27 *Vulcan*, ſee Book I. Ode iv.

28 *Juno*, ſee Book II. Ode i.

29 *Delius Patareus. Apollo*, ſo called from

hair with the pure dew of the fountain Caſtalius[30], who inhabits the thickets of Lycia, and his native wood, and will never lay aſide the bow from his ſhoulders.

Force void of counſel ſinks under its own weight; but the Gods gives ſucceſs to valour that is tempered with prudence: the ſame Gods hate that ſtrength which is employed in projecting and executing miſchief. The hundred-handed Gyges[31] is an evident witneſs of what I ſay, and Orion[32] who attempted to raviſh chaſte Diana[33], but was deſtroyed by her virgin-arrow.

The earth laid upon her own monſtrous productions is in pain; and bewails her ſons who are thrown into gloomy hell with the thunderbolts of Jupiter: and the quick fire has not diminiſhed mount Ætna[34] that is laid upon the giant Enceladus; and the vulture, which is appointed for the puniſhment of his wickedneſs, does not ceaſe preying on the liver of the intemperate Tityus[35]: three hundred chains hold Pirithoüs[36] the lover of Proſerpine.

ANNOTATIONS.

from *Delos*, for which ſee Book I. Ode i. and from *Patara* a town in *Lycia*, where the oracle of *Apollo* gave reſponſes for one ſix months, and *Delos* the other ſix months of the year.

30 *Caſtalius*, from *Caſtalia* a virgin, who, when ſhe fled from *Apollo*, was turned into a fountain of her name: ſhe was the daughter of *Acheloüs*, a fountain of *Phocis*, at the foot of the hill *Parnaſſus*.

31 *Gyges*, vel *Gyas*, ſee Book II. Ode xvii.

32 *Orion*, ſee Book II. Ode xiii.

33 *Diana*, ſee Book I. Ode xxi.

34 *Ætna*, a burning mountain in *Sicily*, which ſometimes caſts out flames, aſhes, and ſtones, into the neighbouring country.

35 *Tityus*,

The KEY.

IN this charming ODE, *Horace* thanks the *Muſes* for the protection they had procured him from *Auguſtus*; and that by their means he had obtained his pardon. To make his compliment the more acceptable to *Auguſtus*, he repreſents himſelf as a particular favorite of the *Muſes*, and enumerates the various favors and deliverances he had received from them: he aſcribes the mildneſs and clemency of *Auguſtus*'s counſels to their influence; foraſmuch as his love of ſciences and poetry, of which the *Muſes* were the Patron-goddeſſes, inſpired him with the moſt pacific deſigns, and gave him a ſtronger diſpoſition to peace than war. The poet could not pay himſelf, or his patron, a greater compliment than by inſinuating, in this artful and concealed manner, that his own poetic performances had gained him the favor of his patron; and that a veneration for poetry and the *Muſes* inſpired his

patron

Qui rore puro Caſtaliæ lavit
Crines ſolutos, qui Lyciæ tenet
Dumeta, natalemque ſilvam,
Delius & Patareus Apollo.
Vis conſilî expers mole ruit ſuâ:
Vim temperatam Dî quoque provehunt
In majus: iidem odêre vires
Omne nefas animo moventes.
Teſtis mearum centimanus Gyas
Sententiarum notus, & integræ
Tentator Orion Dianæ,
Virgineâ domitus ſagittâ.
Injecta monſtris terra dolet ſuis;
Mœretque partus fulmine luridum
Miſſos ad Orcum: nec peredit
Impoſitam celer ignis Ætnam;
Incontinentis nec Tityi jecur
Relinquit ales, nequitiæ additus
Cuſtos: amatorem trecentæ
Pirithoüm cohibent catenæ.

Caſtaliæ, qui tenet dumeta Lyciæ, & ſilvam natalem, nunquam poſiturus arcum ex humeris. Vis expers conſilii ruit mole ſuâ: Dii quoque provehunt vim temperatam in majus: iidem odêre vires moventes omne nefas animo. Gyges centimanus eſt notus teſtis mearum ſententiarum, & Orion tentator integræ Dianæ, domitus virgineâ ſagittâ. Terra injecta monſtris ſuis dolet; & mœret partus ſuos miſſos ad Orcum luridum fulmine: nec celer ignis peredit impoſitam Ætnam; nec ales, vultur, additus cuſtos nequitiæ, reliquit jecur Tityi incontinentis: trecentæ catenæ cohibent amatorem Pirithoüm.

ANNOTATIONS.

35 *Tityus*, the ſon of *Terra*, whom *Jupiter* ſtruck with his thunder for attempting to raviſh *Latona*.

36 *Pirithoüs*, the ſon of *Ixion*, and friend of *Theſeus*, who aſſiſted him to recover his wife *Hippodamia* from the *Centaurs*. After her death he went with *Theſeus* to hell, to carry off *Proſerpine*, but was ſlain there by the dog *Cerberus*.

The KEY.

patron with nobler thoughts than thoſe of revenge and party-ſtrife. To celebrate his praiſes in the ſublimeſt ſtrain, he, in an indirect but elegant manner, inſtitutes a compariſon between *Jupiter*, who had defeated the *Titans*, and *Auguſtus*, who had got the better of all his enemies, by means of a ſuperior valour and conduct. For while brute unguided force is oppreſſed and defeated by itſelf, valour, conducted by wiſdom, never fails to meet with proportionable ſucceſs; but when force is employed in the execution of wicked deſigns, the Gods baffle ſuch miſchievous efforts, and generally proportion their puniſhment to the nature of the crimes.

This ODE, according to Meſſieurs *Dacier* and *Deſprez*, was written in the year of the city 734, of *Horace*'s age 47, before CHRIST 17. So that from this preſent year 1739, it is 1756 years old.

ODE

ODE V.

The praiſes of AUGUSTUS, and cenſure of CRASSUS: the conſtancy of REGULUS, and his return to the *Carthaginians*.

WE have believed that Jupiter by his thundering from heaven reigns: Auguſtus, having added the Britons[1] and terrible Perſians to his empire, will be eſteemed a viſible God. Does not the ſoldier of Craſſus[2] live a moſt ſhameful huſband with a barbarian wife? and (alas! ſhameful ſenate, and degenerate Roman manners!) the Marſian and Appulian[3] ſoldiers, forgetting the ſacred ſhields[4], and name and habit of Romans, and the fire of eternal Veſta[5], even when the capitol[6] and city are ſafe, do they grow old in the ſervice of their fathers-in-law under the king of Perſia?

The provident mind of Regulus[7], who abhorred baſe terms, and an example that might draw ruin upon ſucceeding ages, if the captive youth ſhould not die without mercy, had endeavoured to prevent ſuch meanneſs. I ſaw, ſaid he in the Roman ſenate, the arms, that were taken from our ſoldiers without bloodſhed, hung up in Carthaginian temples: I ſaw the arms of free citizens tied behind their backs, their gates open, and their fields which we laid waſte cultivated by our troops. And will a Roman ſoldier that is redeemed with gold return with more courage to battle? You add loſs to infamy. Neither does the wool that is died recover its loſt colors; nor does true virtue, when it has once fallen from its dignity, care to be reſtored by degenerate minds. If a ſtag that has once got rid of the thick toils will turn about to fight, then will that man be brave, who has once ſurrendered himſelf to his treacherous

ANNOTATIONS.

1 *Britons.* *Strabo* relates that the chief *Britiſh* lords, having gained the friendſhip of *Auguſtus* by their ambaſſadors and ſubmiſſion, offered gifts in the capitol, and gave up the juriſdiction of their iſle to the *Romans*, Book IV. This is enough to juſtify *Horace*'s compliment to *Auguſtus* with reſpect to *Britain*.

2 *Craſſus*, the richeſt man of the *Romans*, who was ſlain in the war he undertook againſt the *Parthians*. His covetouſneſs was equal to his riches.

3 *Marſian and Appulian*; theſe were the beſt of the *Roman* troops. The *ruſtic* tribes were always reckoned the braveſt men.

4 *Sacred ſhields*; *Ancilia*. They were oval ſhields or bucklers, uſed by the prieſts of *Mars* in their ſacred proceſſions or dances: one of them fell down from *Mars* from heaven. *Numa* cauſed eleven to be made exactly like it, that it might not be ſtolen, and all of them were laid up in the temple of *Mars*.

5 *Veſta*, the mother of *Saturn*. There was alſo another of the ſame name, a daughter of his, in whoſe honor a perpetual fire was kept. If any of her nun-prieſteſſes, who were called *Veſtal* virgins, let out her fire, they were burnt alive.

6 *Capitol*

ODE V.

Divi AUGUSTI *laudes*, CRASSI *vituperium*: REGULI *conſtantia*, *& ad* POENOS *reditus.*

COELO tonantem credidimus Jovem
Regnare: præſens Divus habebitur
Auguſtus, adjectis Britannis
Imperio gravibuſque Perſis.
Mileſne Craſſi conjuge barbarâ
Turpis maritus vixit? & hoſtium
(Proh curia, inverſique mores!)
Conſenuit ſocerorum in armis *
Sub rege Medo, Marſus & Appulus,
Anciliorum, nominis & togæ
Oblitus, æternæque Veſtæ,
Incolumi Jove & urbe Româ?
Hoc caverat mens provida Reguli,
Diſſentientis conditionibus
Fœdis, & exemplo trahenti
Perniciem veniens in ævum,
Si non periret immiſerabilis
Captiva pubes. Signa ego Punicis
Affixa delubris, & arma
Militibus ſine cæde, dixit,
Direpta vidi: vidi ego civium
Retorta tergo brachia libero,
Portaſque non clauſas, & arva
Marte coli populata noſtro.
Auro repenſus ſcilicet acrior
Miles redibit? Flagitio additis
Damnum. Neque amiſſos colores
Lana refert medicata fuco;
Nec vera virtus, cùm ſemel excidit,
Curat reponi deterioribus.
Si pugnat extricata denſis
Cerva plagis, erit ille fortis,

* arvis, *Bentl.*

ORDO.

CRedidimus Jovem tonantem è cœlo regnare: Auguſtus, adjectis Britannis & gravibus Perſis imperio ſuo, *habebitur præſens Divus. An non miles Craſſi vixit maritus turpis* cum *conjuge barbarâ? & (proh curia, & inverſi mores!) Marſus* miles *& Appulus, oblitus anciliorum, & nominis & togæ, & Veſtæ æternæ, Jove & urbe Româ incolumi, conſenuit in armis hoſtium ſocerorum ſub rege Medo? Mens provida Reguli, diſſentientis conditionibus fœdis, & exemplo trahenti perniciem in ævum veniens, hoc caverat, ſi non captiva pubes periret immiſerabilis. Vidi ego, dixit* Regulus, *ſigna affixa delubris Punicis, & arma direpta militibus ſine cæde: vidi brachia civium* noſtrorum *retorta tergo* priùs *libero, & portas non clauſas, & coli arva* anteà *populata Marte noſtro. Scilicet miles repenſus auro redibit acrior* ad pugnam? Si eos redimatis, *additis damnum flagitio. Neque lana medicata fuco refert amiſſos colores; nec vera virtus, cùm ſemel excidit, curat reponi deterioribus. Si cerva extricata denſis plagis pugnat, erat ille fortis,*

ANNOTATIONS.

6 *Capitol.* Here *Jupiter* is put for the *capitol*, becauſe he had a temple there.

7 *Regulus*; *M. Attilius Regulus*, a conſul of *Rome* in the firſt *Punic* war, in the year of the city 420. By means of an ambuſcade, he was taken by the enemy, and ſent to *Rome*, upon his parole of honor, to treat of the exchange of captives; but inſtead of perſuading, he diſſuaded the ſenate from making ſuch an exchange.

7 *Confounded*

treacherous foes; and he will no doubt vanquiſh the Carthaginians in a ſecond engagement, who ingloriouſly felt the cords that bound his hands, and dreaded death. He, not knowing where the ſafety of his life lay, confounded peace with war[8]. O ſhame! O great Carthage, who riſeſt glorious on the diſhonorable ruins of Italy!

It is related that he removed from himſelf the kiſs of his chaſte wife, and little dear children[9], as being no longer a citizen, and that he ſternly fixed his manly countenance on the ground; until being the author of a counſel never before given he ſettled the ſtaggering minds of the ſenators, and like a glorious exile departed amidſt his weeping friends. Yet he well knew what torments[10] his cruel executioners prepared for him: nevertheleſs he did no otherwiſe remove his oppoſing friends, and the people who retarded his return, than as if he left the tedious lawſuits of his clients[11], after a deciſion, to go to ſpend a few days in the Venafrane[12] fields, or Lacedemonian Tarentum[13].

ANNOTATIONS.

8 *Confounded peace with war*; an elegant expreſſion! To demand quarters when his arms were in his hands, and to ſeek peace in the heat of action from his enemy, when, by uſing them aright, the enemy may be forced to aſk it, is the height of cowardice and folly.

9 *The kiſs of his chaſte wife*, &c. Thoſe who were captives loſt the *Jus mariti & Jus paternum*, the right of huſband and father; ſo that they had no power over their wives and children; which is the reaſon why *Regulus*, who obſerved the laws with a conſcientious exactneſs, would not receive the careſſes of his wife and children.

10 *Torments.* They put him into a large hogſhead, lined with ſharp-pointed nails, and, having cut off his eyebrows, expoſed him to the ſun.

11 *Of his clients.* *Horace* could not give a finer idea of that tranquillity and intrepidity of mind which *Regulus* diſcovered in his

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The KEY.

THIS elegant ODE is of the ſame ſtrain with the laſt. *Horace* takes all opportunities of expreſſing his gratitude to his benefactors, and particularly to his great patron, to whom he owed his pardon and all other favors. Herein he celebrates the praiſes of *Auguſtus*, who, by the terror of his arms, had ſubdued the *Parthians* and *Britons*. To enhance the victory which he had gained, he, by an ingenious deſcription, ſets forth the advantages which the *Parthians* had gained over the *Romans*, by the defeat of *Craſſus*. In order to give the virtue of *Auguſtus* the ſtronger relief, he inſtitutes a compariſon between it and the heroic virtue and bravery of

Qui perfidis ſe credidit * hoſtibus;
Et Marte Pœnos proteret altero,
Qui lora reſtrictis lacertis
Senſit iners, timuitque mortem.
Hic †, unde vitam ſumeret inſcius,
Pacem duello miſcuit. O pudor!
O magna Carthago, probroſis
Altior Italiæ ruinis!
Fertur pudicæ conjugis oſculum,
Parvoſque natos, ut capitis minor,
A ſe ‡ removiſſe, & virilem
Torvus humi poſuiſſe vultum;
Donec labantes conſilio patres
Firmaret auctor nunquam aliàs dato,
Interque mœrentes amicos
Egregius properaret exul.
Atqui ſciebat quæ ſibi barbarus
Tortor pararet: non aliter tamen
Dimovit obſtantes propinquos,
Et populum reditus morantem,
Quàm ſi clientum longa negotia,
Dijudicatâ lite, relinqueret,
Tendens Venafranos in agros,
Aut Lacedæmonium Tarentum.

qui credidit ſe perfidis hoſtibus; et proteret Pœnos altero Marte, qui iners ſenſit lora reſtrictis lacertis, & timuit mortem. Hic, inſcius unde ſumeret vitam, miſcuit pacem duello. O pudor! O magna Carthago, altior probroſis ruinis Italiæ! Fertur idem Regulus *removiſſe à ſe oſculum pudicæ conjugis, & parvos natos, ut capitis minor, & torvus poſuiſſe humi vultum virilem; donec auctor* magnæ rei *firmaret patres labantes conſilio nunquam aliàs dato, & egregius exſul properaret inter mœrentes amicos. Atqui ſciebat quæ barbarus tortor pararet ſibi: non aliter tamen dimovit obſtantes propinquos, & populum morantem reditus, quàm ſi relinqueret longa negotia clientum, dijudicatâ lite, tendens in Venafranos agros, aut Lacedæmonium Tarentum.*

* dedidit, *Bentl.* † Hinc aptius, *Bentl.* ‡ Ab ſe, *Bentl.*

ANNOTATIONS.

his return to *Carthage*, than by comparing it to the pleaſure a *Roman* ſenator felt in leaving the tedious and vexatious lawſuits of the town, and all the ſmoke and din of the city, to retire to ſome agreeable country-ſeat.

12 *Venafrane*, ſee Book II. Ode vi.

13 *Tarentum*, ſee Book I. Ode xxviii.

The KEY.

of *Regulus*; for as *Regulus* ſought to reſtore the *Roman* honor, not by a mean treaty or diſhonorable exchange, but by an invincible fortitude and heroiſm; in like manner, *Auguſtus*, according to the maxims of this illuſtrious *Roman*, recovered the *Roman* enſigns, not by an exchange or treaty, but by the glory of his arms and terror of his victorious name.

This ODE was written in the year of the city 734, of *Horace*'s age 47, before CHRIST 17; ſo that from this preſent year 1739, it is 1756 years old.

ODE

ODE VI.

To the ROMANS.

He laſhes the looſe manners of his time.

O Roman, you ſhall be puniſhed, though undeſerving, for the crimes of your anceſtors, till you have rebuilt the temples [1], and houſes of the Gods [2] falling into decay, and their images ſullied with black ſmoke. You therefore reign, becauſe you behave as inferior to the Gods.

Hence is the ſource of your happineſs, to this refer the ſucceſs of your deſigns. The Gods when neglected have inflicted many evils on unhappy Italy. Already twice has Monæſes [3] and the troops of Pacorus baffled the unlucky attempts of our ſoldiers, and rejoice that they have added a large booty to their ſmall chains. The Dacian [4] and Ethiopian [4], the laſt more formidable for his navy, the firſt more ſkilful in throwing arrows, have almoſt deſtroyed Rome filled with ſeditions.

The preſent age teeming with all manner of vice has firſt debauched our marriages, our families, and houſes: from this ſource are derived thoſe calamities which have overwhelmed our country and people.

A marriageable virgin rejoices to be taught Ionic dances, and already ſeeks to have her joints formed; nay, and meditates from her very infancy on unchaſte amours. Soon after marriage ſhe ſeeks after younger gallants amidſt the huſband's cups; nor is ſhe nice in her choice to whom ſhe ſhall give her ſtolen unlawful joys, the lights being removed: but, as a common whore, being aſked by the adulterer, riſes before her huſband who is not ignorant of her wickedneſs; whether a factor [5] calls her, or the captain of a Spaniſh ſhip, who buys infamy at a dear rate.

It

ANNOTATIONS.

[1] *Temples.* They were either fallen into decay through antiquity, or plundered and burnt in the civil war.

[2] *Houſes of the Gods.* Mr. *Dacier* thinks that there is a difference between a *temple* and *ſacred edifice*; that the laſt was properly a building conſecrated to ſome God without the interpoſition of *augurs*; whereas a temple was a certain place marked out by the *augurs*, which was neither holy nor conſecrated to any God; ſuch as the *Roſtra*, *Curia Pompeia*, *Curia Julia*, &c. where they held their courts of judicature, and had a pulpit to harangue to the people. Of all the temples in *Rome*, the moſt celebrated were the Capitol, or temple of *Jupiter Capitolinus*, and *Pantheon*, which was dedicated to all the Gods in general by *Marcus Agrippa*.

[3] *Monæſes and the troops of Pacorus.* *Horace* ſpeaks here of the victories the *Parthians* had gained over the *Romans* under the conduct of *Monæſes* and *Pacorus*, two generals of the *Parthians*; the former was one of the miniſters of the court of *Orodes* king of *Perſia*; *Pacorus* was the eldeſt ſon of *Orodes*.

[4] *Dacian*

ODE VI.

Ad ROMANOS.

Corruptos ſuæ ætatis mores inſectatur.

DELICTA majorum immeritus lues,
Romane, donec templa refeceris,
Ædeſque labentes Deorum, &
Fœda nigro ſimulacra fumo.
Dîs te minorem quòd geris, imperas.
Hinc omne principium, huc refer exitum.
Dî multa neglecti dederunt
Heſperiæ mala luctuoſæ.
Jam bis Monæſes & Pacori manus
Non auſpicatos contudit impetus
Noſtros, & adjeciſſe prædam
Torquibus exiguis renidet.
Penè occupatam ſeditionibus
Delevit urbem Dacus & Æthiops;
Hic claſſe formidatus, ille
Miſſilibus melior ſagittis.
Fœcunda culpæ ſecula nuptias
Primùm inquinavere, & genus, & domos:
Hoc fonte derivata clades
In patriam * populumque fluxit.
Motus doceri gaudet Ionicos
Matura virgo, & fingitur artubus
Jam nunc, & inceſtos amores
De tenero meditatur ungui.
Mox juniores quærit adulteros
Inter mariti vina; neque eligit
Cui donet impermiſſa raptim
Gaudia, luminibus remotis:
Sed juſſa coràm, non ſine conſcio
Surgit marito; ſeu vocat inſtitor,
Seu navis Hiſpanæ magiſter,
Dedecorum pretioſus emptor.

* in patres, *Bentl.*

ORDO.

O *Romane, lues* ob *delicta majorum* tuorum *immeritus, donec refeceris templa, & ædes labentes, & ſimulacra Deorum fœdata nigro fumo.* Ideo *imperas, quòd geris te minorem Diis. Hinc,* à Diis, *omne principium, huc refer exitum* tuæ felicitatis. *Dii neglecti dederunt multa mala luctuoſæ Heſperiæ. Jam bis Monæſes & manus Pacori contudit noſtros impetus non auſpicatos, &* uterque *renidet adjeciſſe prædam torquibus exiguis. Dacus & Æthiops penè delevit urbem occupatam ſeditionibus; hic formidatus claſſe, ille melior miſſilibus ſagittis. Secula fœcunda culpæ primùm inquinavere nuptias, & genus, & domos: clades derivata hoc fonte fluxit in patriam & populum. Matura virgo gaudet doceri motus Ionicos, & jam nunc fingitur artubus, & meditatur inceſtos amores de tenero ungui. Mox quærit juniores adulteres inter vina mariti; neque eligit cui donet raptim impermiſſa gaudia, luminibus remotis: ſed juſſa coràm, ſurgit non ſine conſcio marito; ſeu inſtitor vocat, ſeu magiſter navis Hiſpaniæ, pretioſus emptor dedecorum.*

ANNOTATIONS.

4 *Dacian and Ethiopian.* By them *Horace* underſtands the army of *Antony* and *Cleopatra*, that of the firſt being compoſed chiefly of *Dacians*, the latter of *Egyptians*, who were comprehended under the common name of *Ethiopia*.

5 *Factor.* *Horace* gives us a ſtrong picture of the exceſſive avarice of the ladies of his time, who preferred factors and captains of ſhips, becauſe they paid better than others.

6 *Pyrrhus*,

It was not of ſuch parents that the youth were born, who infected the ſea with Carthaginian blood, and conquered Pyrrhus[6], and the great Antiochus[7], and the terrible Hannibal[8]: but it was the manly race of country-ſoldiers[9], that were accuſtomed to turn the fertile glebe with Sabine ſpades, and to carry home bundles of wood cut at the command of a hard mother, when the ſun ſhifted the ſhades of the mountains, and unyoked the fatigued oxen, reſtoring the friendly time of reſt in his declining chariot.

What has not waſting time impaired? The generation of our fathers, worſe than our grandfathers, gave birth to us more degenerate than themſelves[10], who are ſoon to leave a ſtill more corrupt offſpring.

ANNOTATIONS.

6 *Pyrrhus*, king of *Epirus*, who vanquiſhed the conſul *Levinus* near *Heraclea*, but was ſoon after overcome by *Fabricius* and *Curius*, in the year of the city 471.

7 *Antiochus*, king of *Syria*, defeated by *Æmilius Regulus* at ſea, and by *Lucius Scipio* at land.

8 *Hannibal*, ſee Book II. Ode xii.

9 *Country-ſoldiers*, who were held in higheſt repute, becauſe moſt inured to toil.

The KEY.

THIS beautiful ODE is a ſharp ſatire upon the manners of the age in which our poet lived. In it *Horace* would perſuade the *Romans*, that the neglect of religion, and corruption of their manners, were the cauſes of all the misfortunes that haraſſed *Rome*. He aſcribes the growth and ſtability of their empire to their piety and veneration of the Gods, and attributes the calamities that afflicted *Italy* to the neglect of their worſhip. Their ſeditions and inteſtine diviſions laid them open to all the miſeries of civil war, and expoſed the very metropolis of the empire to be ſacked by *Barbarians*. Private vice and intemperance of every kind firſt corrupted their families, and then, like a baneful contagion, ſpread over all the country. Formerly a brave manly race, accuſtomed to

Non his juventus orta parentibus
Infecit æquor ſanguine Punico,
Pyrrhumque, & ingentem cecidit
Antiochum, Annibalemque dirum:
Sed ruſticorum maſcula militum
Proles, Sabellis docta ligonibus
Verſare glebas, & ſeveræ
Matris ad arbitrium reciſos
Portare fuſtes, ſol ubi montium
Mutaret umbras, & juga demeret
Bobus fatigatis, amicum
Tempus agens abeunte curru.
Damnoſa quid non imminuit dies?
Ætas parentum, pejor avis, tulit
Nos nequiores, mox daturos
Progeniem vitioſiorem.

Juventus non orta eſt his parentibus, quæ infecit æquor ſanguine Punico, & cecidit Pyrrhum, & ingentem Antiochum, & Annibalem dirum: ſed maſcula proles ruſticorum militum, docta verſare glebas Sabellis ligonibus, & portare fuſtes reciſos ad arbitrium ſeveræ matris, ubi ſol mutaret umbras montium, & demeret juga bobus fatigatis, agens tempus amicum abeunte curru. Damnoſa dies quid non imminuit? Ætas parentum, pejor avis, tulit nos nequiores, mox daturos progeniem vitioſiorem.

ANNOTATIONS.

toil. The braveſt of the *Roman* ſoldiers were taken from the *ruſtic tribes*.

10 *Than themſelves*. This is a very conciſe, but ſtrong picture of the degeneracy of the *Romans*.

The KEY.

to toil, and full of native undebauched vigour, both ploughed and defended their country. They ſucceſsfully fought its battles, and extended its empire. But time, which wears out every thing, introduced a more degenerate race; ſo that every ſucceeding generation is grown more corrupt than the preceding, till we are dwindled down to the preſent puny and worthleſs race.

Du Hamel places the date of this ODE in the year of the city 728; *Rodellius* in 724; M. *Dacier* and Pere *Sanadon* in 724 or 725; of *Horace*'s age 37 or 38; before CHRIST 26 or 27: ſo that from this preſent year 1739, it is either 1766, or 1765 years old.

ODE VII.

To ASTERIE.

HORACE comforts her mourning for the abſence of her huſband, and adviſes her to preſerve the conjugal faith ſhe had plighted him.

WHY, Aſterie, do you bemoan the young and conſtant Gyges, whom the gentle zephyrs [1] will reſtore to you in the beginning of the ſpring, enriched with Bithynian [2] merchandize? He, after the ſetting of the unlucky Goat's ſtars, being driven by the ſouth-winds to Oricum [3], paſſes the cold nights without ſleep and with many tears.

For a cunning meſſenger of his importunate landlady ſolicits him a thouſand ways, and tells that the wretched Chloë ſighs for him, and burns with the ſame flames you do: and relates, how the treacherous Sthenobœa [4] puſhed on Prœtus by falſe accuſations to haſten the death of the too chaſte Bellerophon.

The ſame meſſenger tells how Peleus was almoſt thrown into hell (ſlain), while refuſing to comply he flies from Hippolyte [5] of Magneſia; and cunningly recounts ſuch pieces of hiſtory as might induce him to vice: but in vain; for more deaf than the rocks of the Icarian ſea he hears her diſcourſe as yet untainted.

But do you have a care, leſt your neighbour Enipeus [6] pleaſe you too much: although no youth in the field of Mars ſhews greater ſkill in managing the horſe; or with equal ſwiftneſs ſwims over the Tiber. Shut your gate [7] always at night; and let not the complaining ſound of the flute tempt you to look down into the ſtreets; ſhould he often accuſe you of cruelty, yet ſtill continue inflexible.

ANNOTATIONS.

1 *Zephyrs.* *Horace* calls the weſt-winds white, becauſe they brought fair weather, and does not mean that they would bring him from the eaſt to *Italy*, but that they would introduce the ſpring, and open the ſea for ſailing.

2 *Bithynian merchandize.* Painted linen and knives, or little poniards, with rings and precious ſtones, were imported from *Bithynia*, a country in Leſſer *Aſia*, upon the *Euxine* ſea.

3 *Oricum*, a ſea-town of *Epirus*, a country of *Greece*, which is now under the dominion of the *Turks*.

4 *Sthenobœa*, the wife of *Prœtus* king of the *Argives*, who, being refuſed by *Bellerophon*, accuſed him to her huſband of offering violence to her, and endeavoured to ruin him; but he eſcaped all the traps laid for him.

5 *Hippolyte*, the wife of *Acaſtus* king of *Magneſia*, a part of *Theſſaly*. *Peleus*, the father of *Achilles*, was accuſed by her to her huſband, in the ſame manner as *Bellerophon* had been by *Antea*. The ſtory is related by *Apollodorus*, in his third Book.

6 *Enipeus*, a young gallant, who made his court to *Aſterie* in her huſband's abſence. The name is foreign. There was a river in *Theſſaly* ſo called.

7 Shut

ODE VII.

Ad ASTERIEN.

Conſolatur eam de abſentiâ viri ſeu mœſtam, monetque ut fidem conjugalem ei datam ſervet.

QUID fles, Aſterie, quem tibi candidi
Primo reſtituent vere Favonii,
Thynâ merce beatum,
Conſtanti juvenem fide
Gygen? Ille Notis actus ad Oricum,
Poſt inſana Capræ ſidera, frigidas
Noctes non ſine multis
Inſomnis lachrymis agit.
Atqui ſolicitæ nuncius hoſpitæ,
Suſpirare Chloën, & miſeram tuis
Dicens ignibus uri,
Tentat mille vafer modis.
Ut Prœtum mulier perfida credulum
Falſis impulerit criminibus nimis
Caſto Bellerophonti
Maturare necem, refert.
Narrat penè datum Pelea Tartaro,
Magneſſam Hippolyten dum fugit abſtinens;
Et peccare docentes
Fallax * hiſtorias monet †:
Fruſtrà; nam ſcopulis ſurdior Icari
Voces audit adhuc integer. At tibi
Ne vicinus Enipeus
Plùs juſto placeat, cave:
Quamvis non alius flectere equum ſciens
Æquè conſpicitur gramine Martio;
Nec quiſquam citus æquè
Tuſco denatat alveo.
Primâ nocte domum claude; neque in vias
Sub cantu querulæ deſpice tibiæ;
Et te ſæpè vocanti
Duram difficilis mane.

ORDO.

O Aſterie, quìd fles Gygen juvenem conſtanti fide, quem candidi Favonii reſtituent tibi primo vere, beatum merce Thynâ? Ille, poſt inſana ſidera Capræ, actus Notis ad Oricum, inſomnis agit frigidas noctes non ſine multis lacrymis. Atqui vafer nuncius ſolicitæ hoſpitæ tentat illum *mille modis, dicens miſeram Chloën ſuſpirare, & uri tuis ignibus.* Et *refert, ut perfida mulier* Sthenobœa *impulerit credulam Prœtum falſis criminibus maturare necem nimis caſto Bellerophonti.* Et nuncius *narrat Pelea penè datum Tartaro, dum abſtinens fugit Hippolyten Magneſſam; et fallax* nuncius *monet* Gygen virum tuum *peccare docentes hiſtorias:* ſed *fruſtrà; nam ſurdior ſcopulis Icari audit voces adhuc integer. At cave, ne vicinus Enipeus placeat tibi plùs juſto: quamvis non alius conſpicitur gramine Martio æquè ſciens flectere equum; nec quiſquam æquè citus denatat Tuſco alveo. Claude oſtium primâ nocte; neque ſub cantu querulæ tibiæ deſpice in vias; & difficilis mane* Enipeo *ſæpè vocanti te duram.*

* pellax, *Bentl.* † movet, *Bentl.*

ANNOTATIONS.

7 *Shut your gate.* He here gives her two admonitions; the firſt, to ſhut her gate ſoon, *primâ nocte, in the beginning of the night*, that her lover might not be too late with her; and the other, not to look out into the ſtreet, when ſhe heard his complaint. From this paſſage we farther learn, that the ancients made uſe of the flute at their ſerenades.

The KEY.

IT is very natural for us to regret the abſence of the perſon we love. We are apt, on ſuch occaſions, to recal to our mind the many agreeable hours we have ſpent together, our ſeveral interviews, and all the minuteſt circumſtances that happened to each other. If we are made to expect his return at a certain time, and are diſappointed, this breeds numberleſs anxieties; and a thouſand perplexing fears, about what may be the reaſon of it, are apt to diſturb us. Upon this ſuppoſition, *Horace* ſeems to addreſs this ODE to *Aſterie*, to comfort her for the abſence of her huſband, who was detained by contrary winds beyond the appointed time. But towards the concluſion of the ODE we find that this was only a pretext;

ODE VIII.

To MÆCENAS.

He tells him why he celebrated the Calends of *March*.

MÆCENAS, you who are a perfect maſter of both languages [1], Greek and Latin, you wonder what I a bachelor can mean by celebrating the Calends of March [2], what theſe flowers, the cenſer full of incenſe, and a fire placed upon the green turf, can imply.

Some time ago being almoſt overwhelmed by the fall of a tree, I vowed to keep yearly a ſolemn feaſt, and ſacrifice a white goat to Bacchus [3], who guarded me in that hour. This feaſt, returning with the revolving year, will make me pierce a well-pitched caſk, which began to drink in the ſmoke [4] under the conſulſhip of Tullus [5].

Drink,

ANNOTATIONS.

1 *Both languages.* This was praiſing *Mæcenas* highly, to ſay, that he *thoroughly* underſtood the genius of each language; for the *Romans* were very deſirous to be maſters of both; and though the *Latin* was their natural language, yet they had public ſchools for learning the *Greek*, without which their education was looked on as imperfect.

2 *The Calends of March.* The firſt day of *March* was the feaſt of the *Roman* ladies, in memory of their having on that day made peace between the *Sabines* and the *Romans* their huſbands, who had detained them by force, when the two armies were upon the point of engaging. Hence the calends of *March* were called *Matronalia*, and *Matronales Feriæ*. While the wives were offering ſacrifices upon the *Eſquilian* mount, the huſbands ſacrificed to *Janus*. This is what gave riſe to the preſent Ode: but in order to underſtand it perfectly, we muſt ſuppoſe that *Mæcenas* had made a viſit to *Horace* that ſame day, and, ſeeing preparations for a ſacrifice, had teſtified ſome ſur-

priſe

The KEY.

pretext; and that the real design of the poet was to exhort her to continue faithful to *Gyges*, and to beware of the addresses of *Enipeus*, who was endeavouring to insinuate himself into her good graces. *Gyges* was in like manner beset by his hostess *Chloë*; but her arts were ineffectual, and he continued unshaken in his regards to his *Asterie*. We cannot here enough admire the contrivance of the poet, who, with so much delicacy, conveys this instruction to the wife of his friend, under the appearance of comforting her for his long absence.

Commentators are not agreed at what time it was written.

ODE VIII.

Ad MÆCENATEM.

Reddit rationem cur Martias Calendas celebrat.

MARTIIS cœlebs quid agam Calendis,
Quid velint flores, & acerra thuris
Plena, miraris, positusque carbo in
Cespite vivo,
Docte sermones utriusque linguæ.
Voveram dulces epulas, & album
Libero caprum, propè funeratus
Arboris ictu.
Hic dies, anno redeunte, festus
Corticem astrictum pice dimovebit
Amphoræ, fumum bibere institutæ
Consule Tullo.

ORDO.

O Mæcenas, *docte sermones utriusque linguæ*, Græcæ & Latinæ, *miraris quid agam cœlebs Calendis Martiis, quid* sibi *velint flores, & acerra plena thuris, & carbo positus in vivo cespite.* Olim *propè funeratus ictu arboris, voveram dulces epulas, & album caprum Libero. Hic dies festus, anno redeunte* recurrens, *dimovebit corticem astrictum pice amphoræ, institutæ bibere fumum Consule Tullo.*

ANNOTATIONS.

prize at his being so employed, as he was not a married man.

3 *To Bacchus.* *Dacier* here remarks, that in Ode xvii. Book II. he promises a sheep to *Faunus* on the same occasion. To reconcile which, he observes, that there was a great affinity between *Faunus* and *Bacchus*, who were the tutelar Gods of poets; or that *Faunus* and *Bacchus* were but different names of the same Deity, to whom they offered different sacrifices, according to the name under which they sacrificed to them. When he was called *Faunus*, they sacrificed a sheep to him, and when he was adored under the name of *Bacchus*, a goat.

4 *To drink in the smoke.* They exposed their wine in the smoke, the better to refine and ripen it, and carry off that harsh and disagreeable taste which new wine commonly has.

5 *Tullus.* According to M. *le Fevre*, he

Drink, my dear Mæcenas, a hundred cups to the health of your friend; and let us continue our debauch till the approach of day[6]: let all noiſe and anger be far removed from us. Lay aſide for a while your anxiety about the welfare of Rome. The troops of Cotiſon[7] the Dacian have been defeated: the Medes[8], involved in civil broils, turn their arms againſt one another: the Cantabrians, our old enemy on the Spaniſh coaſt, are at laſt reduced to ſervitude; and the Scythians think of nothing but to retire from our frontiers.

Satisfied thus, that your country is ſecure from danger, aſſume[9] for a time a private character; and laying aſide the cares and anxieties of a public ſtation, embrace with pleaſure the preſent occaſion of mirth and jollity.

ANNOTATIONS.

means *L. Volcatius Tullus*, who was conſul with *Lepidus* in the year of the city 687, a year before the birth of *Horace*.

6 *The approach of day.* In the original, *vigiles lucernas profer in lucem.* The ancients made their feaſts at night; they had not candles, but lamps, which they called *lychni*. *Virgil.* Æn. I. 730.

Dependent lychni laquearibus aureis
Incenſi, & noctem flammis funalia vincunt.

Lamps hang from the gilded roofs, and the light of the flambeaux chaſes away the darkneſs of the night.

7 *Cotiſon.* He was king of the *Daci*, or, according to *Suetonius*, of the *Getæ*, and had eſpouſed the party of *Antony* againſt *Auguſtus*.

8 *The Medes. Horace* here ſpeaks of the civil wars of the *Parthians*, when they expelled their king *Phraates*; ſee Book I. Ode xxvi.

9 *Aſſume*

The KEY.

THERE is a certain pleaſure ariſes from reflection on the dangers we have eſcaped; and we are not a little pleaſed to find ourſelves in ſafety, after being expoſed to any manifeſt hazard. This was the caſe with *Horace*, when he wrote this ODE. He had been almoſt overwhelmed by the fall of a tree, and was ſo overjoyed at his eſcape, that he was reſolved to celebrate yearly the day on which it happened. As it was on the calends of *March*, the ſame day with the *Matronalia*, *Mæcenas*, who had probably made *Horace* a viſit that morning, teſtified ſome ſurprize at what he, who

was

Sume, Mæcenas, cyathos amici
Soſpitis centum; & vigiles lucernas
Profer in lucem: procul omnis eſto
Clamor & ira.
Mitte civiles ſuper urbe curas.
Occidit Daci Cotiſonis agmen:
Medus, infeſtus ſibi, luctuoſis
Diſſidet armis:
Servit, Hiſpanæ vetus hoſtis oræ,
Cantaber, ſerâ domitus catenâ;
Jam Scythæ laxo meditantur arcu
Cedere campis.
Negligens, ne quâ populus laboret,
Parce privatus nimiùm cavere; &
Dona præſentis rape * lætus horæ, ac
Linque ſevera.

Mæcenas, ſume centum cyathos amici ſoſpitis; & profer vigiles lucernas in lucem; omnis clamor & ira eſto, ſunto, procul. Mitte civiles curas ſuper urbe. Agmen Cotiſonis Daci occidit: Medus, infeſtus ſibi, diſſidet luctuoſis armis: Cantaber, vetus hoſtis Hiſpanæ oræ, domitus ſerâ catenâ, ſervit; jam Scythæ laxo arcu meditantur cedere campis. Negligens, ſecurus, ne qua parte populus laboret, tu quaſi privatus parce nimiùm cavere; & lætus rape dona præſentis horæ, ac linque ſevera.

* cape, *Bentl.*

ANNOTATIONS.

8 *Aſſume a private character.* *Horace* here makes uſe of a figure, and begs *Mæcenas*, though in a public ſtation, to diveſt himſelf of that character, and the cares attending it, that they might enjoy his company with the freedom and eaſe of a private man.

The KEY.

was unmarried, could mean by the preparations he was making for ſacrifice, *&c.* *Horace* upon this wrote the preſent ODE, to let him into the reaſon of it, and to invite him to be a ſharer in his joy upon that occaſion. He tells him, that nothing but mirth and good-humour ſhall prevail among them; and exhorts him to lay aſide for a while his care and anxiety about the public, and, conſidering himſelf as a private man, to indulge the innocent pleaſure and diverſion of ſpending an evening with his friend.

This ODE was written in the 730th year of the city, 43d of *Horace*'s age, and 21 before CHRIST; about 1760 years ago.

ODE

ODE IX.

A Dialogue between HORACE and LYDIA.

HORACE.

WHILE, O Lydia, I was agreeable to you, and no youth more esteemed was permitted to throw his arms round your snowy neck; I lived more happy than a Persian monarch [1].

LYDIA. While you, Horace, did not more ardently love another, and Chloë was not preferred to Lydia [2]; I, Lydia, was in great reputation, more famous than even Ilia [3] the mother of Romulus.

HOR. Thracian Chloë [4], who sings with so much sweetness, and plays so skilfully on the harp, now rules me; for whose sake I would not fear to die, would the Fates but prolong her days.

LYD. Calaïs [5], the son of Ornithus of Thurium, inspires me with a mutual love; for whom I would twice suffer death, would the Fates but lengthen out his life.

HOR. But should our former love return, and bind us again together with a brazen, stronger, chain? If the bright Chloë is cast off, and the gate opens to forsaken Lydia?

LYD. Although Calaïs is brighter than the sun [6]; and you, Horace, lighter than cork [7], more stormy than the fierce Adriatic sea; yet could I wish to live and die with you.

ANNOTATIONS.

1 *Persian monarch.* At the time *Horace* wrote this Ode, the *Persians* had no kings of their own, but were subject to the *Parthians*, and governed by a deputy under them: he must therefore refer to the ancient kings of *Persia*, as *Cyrus* and *Darius*, who had the title of *King of kings*; and it was a common proverb to say, *Happier than the kings of Persia*, inasmuch as they had been the richest and most powerful monarchs in the universe.

2 *And Chloë was not preferred to Lydia.* *Lydia* here exceeds *Horace* in her answer. He only says, *Nec quisquam potior.* Any one, from comparing these two expressions, may see that *Lydia* had been most cruelly treated. The same remark may be made on her other answers.

3 *Ilia.* She was the daughter of *Numitor*, and mother of *Romulus*. *Amulius* having deprived his brother of the throne, to cut off from him and his posterity all hopes of recovering it, obliged his only daughter *Ilia* to make a vow of perpetual virginity, and become a Vestal. She afterwards proving with child of *Romulus* and *Remus*, it was given out that they were begotten by the God *Mars*.

4 *Thracian Chloë*; in the original *Thressa Chloë*; some editions have it *Cressa Chloë*, from *Crete*; but the greatest number stick to *Thressa*.

5 *Calaïs, the son of Ornithus of Thurium.* *Dacier* remarks upon this passage, that the *Calaïs* here mentioned is probably the same with *Sybaris*, spoken of in the 8th Ode of the

ODE IX.

Dialogus HORATII & LYDIÆ.

HORATIUS.

DONEC gratus eram tibi,
Nec quiſquam potior brachia candidæ
Cervici juvenis dabat;
Perſarum vigui rege beatior.
LYD. Donec non aliâ magìs
Arſiſti, neque erat Lydia poſt Chloën;
Multi Lydia nominis,
Romanâ vigui clarior Iliâ.
HOR. Me nunc Threſſa Chloë regit,
Dulces docta modos, & citharæ ſciens;
Pro quâ non metuam mori,
Si parcent animæ fata ſuperſtiti.
LYD. Me torret face mutuâ
Thurini Calaïs filius Ornithi;
Pro quo bis patiar mori,
Si parcent puero fata ſuperſtiti.
HOR. Quid ſi priſca redit Venus,
Diductoſque jugo cogit aheneo?
Si flava excutitur Chloë,
Rejectæque patet janua Lydiæ?
LYD. Quanquam ſidere pulchrior
Ille eſt; tu levior cortice, & improbo
Iracundior Adriâ;
Tecum vivere amem, tecum obeam libens.

ORDO.

HORATIUS.

DONEC, O Lydia, eram gratus tibi, nec quiſquam juvenis potior dabat brachia candidæ cervici; vigui beatior rege Perſarum.

LYDIA.

Donec tu, Horati, non magìs arſiſti aliâ, neque erat Lydia poſt Chloën; ego, Lydia multi nominis, vigui clarior Romanâ Iliâ.

HORATIUS.

Threſſa Chloë, docta dulces modos, & ſciens citharæ, nunc regit me; pro quâ non metuam mori, ſi fata parcent animæ ſuperſtiti.

LYDIA.

Calaïs, filius Ornithi Thurini, torret me mutuâ face; pro quo patiar mori bis, ſi fata parcent puero ſuperſtiti.

HORATIUS.

Quid ſi priſca Venus redit, & cogit nos diductos jugo aheneo? Si flava Chloë excutitur, & janua patet rejectæ Lydiæ?

LYDIA.

Quanquam ille eſt pulchrior ſidere; tu levior cortice, & iracundior improbo Adriâ; amem vivere tecum, libens obeam tecum.

ANNOTATIONS.

the firſt Book; and that the firſt is a proper name, and the other a patronymic, or name derived from his country. What the more confirms him in this conjecture, is, that *Sybaris* and *Thurinus* ſignify the ſame thing; becauſe *Thurium*, which was a city of the great *Heſperia*, at the extremity of *Lucania*, upon the gulf of *Tarentum*, was anciently called *Sybaris*. *Pliny*, Book xvi. Chap. 21. *In Thurino agro, ubi Sybaris fuit.* Upon this ſuppoſition, *Horace* muſt have ſaid *Sybaris*, inſtead of *Sybaritus*, *the young man of the city of Sybaris.*

6 *The Sun.* So *ſidus*, as it is in the original, ought to be interpreted. We have an inſtance of the ſame way of ſpeaking in the firſt Ode of this Book:

—— *Nunc torrentia agros*
Sidera.

Sometimes the ſun ſcorching the ground.

7 *Lighter than cork.* *Horace*, in the ſixth Ode of the firſt Book, gives an account of his fickle and inconſtant humour.

Non præter ſolitum leves.

The

The Key.

THIS Ode, as *Dacier* obſerves, is one of the fineſt of its kind; for *Horace* has here found out the ſecret of mixing the polite and unaffected gallantry of the court, with the natural ſimplicity of rural dialogue. Even *Scaliger* himſelf, who often, without any juſt reaſon, finds fault with *Horace*, is here forced to admire him. It is of that kind of poetry which the *Greeks* and *Latins* called *Amoibœa carmina*, *Alternate verſes*; in which the perſons anſwer one another in courſe. There are two laws to be unavoidably obſerved in it; the firſt is, that he who ſpeaks laſt, anſwers in the ſame number and kind of verſe; the other, that he advance the direct

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ODE X.

To Lyce.

He adviſeth Lyce, that, laying aſide her hard-heartedneſs, ſhe would favor his addreſſes.

O Lyce [1], did you drink of the ſource of Tanaïs [2], married to a barbarous huſband [3], yet ſhould you regret the expoſing me, ſtretched before your unrelenting doors, to all the rigor of the north-winds which rage there. Do you not hear with what noiſe the gate, and the trees interſperſed among the beautiful buildings, re-echo to the winds? Are you not ſenſible how the pure and ſerene air [4] hardens the ſnow that covers the ground?

Lay aſide pride ſo diſagreeable to Venus; leſt the rope go backward with the running wheel of Fortune. You were not begot by a Tuſcan parent to be a Penelope [5] always inexorable to the addreſſes of her lovers.

O Lyce

ANNOTATIONS.

[1] *Lyce.* She was a *Tuſcan* lady, or at leaſt born of *Tuſcan* parents, as appears from the 12th verſe of this ſame Ode. It was againſt her that he wrote afterwards the 13th Ode of the fourth Book.

[2] *The Tanaïs*, a river in *Muſcovy*, which divides *Europe* from *Aſia*; it empties itſelf into the *Palus Mœotis*. The ancients were ignorant of its ſource, ſome ſaying it was in mount *Caucaſus*, others deriving it from the *Riphœan* mountains. *Herodotus* ſays it takes its riſe from a great lake, which is the opinion that moſt commonly prevails among the moderns.

[3] *Married to a barbarous huſband.* *Horace* here makes two ſuppoſitions; 1. If ſhe was born in *Scythia*, a barbarous northern country; 2. Was ſhe married to a barbarous huſband; yet even that would not excuſe

The KEY.

direct contrary of what was said before; or, if it be in the same way, that he rise above it. A very slight perusal will satisfy the reader, that *Horace* has observed both these rules in this ODE; the subject and design of which are so clear, that it is needless to go about to illustrate them.

It is uncertain at what time this ODE was written; we only know that it must have been before the 25th, when *Lydia* was become so old, that her former gallants left her, and before the 8th and 13th of Book I.

ODE X.

Ad LYCEN.

Monet LYCEN, *ut, depositâ duritie, parcat sibi supplici.*

EXTREMUM Tanaïm si biberes, Lyce,
Sævo nupta viro, me tamen, asperas
Porrectum ante fores, objicere incolis
Plorares Aquilonibus.
Audis quo strepitu janua, quo nemus
Inter pulchra situm tecta, remugiat
Ventis? & positas ut glaciet nives
Puro numine Jupiter?
Ingratam Veneri pone superbiam;
Ne currente retro funis eat rotâ.
Non te Penelopen difficilem procis
Tyrrhenus genuit parens.

ORDO.

O Lyce, si biberes extremum Tanaïm, nupta sævo viro, tamen plorares objicere me, porrectum ante asperas fores, Aquilonibus incolis. Nonne *audis quo strepitu janua, quo nemus situm inter pulchra tecta, remugiat ventis? & ut Jupiter glaciet positas nives puro numine? Pone superbiam ingratam Veneri; ne funis eat retro currente rotâ. Tyrrhenus parens non genuit te Penelopen difficilem procis.*

ANNOTATIONS.

excuse her cruelty. It must therefore be still more blamable, as she was a native of *Italy*.

4 *Pure and serene air:* In the original, *puro numine Jupiter*. *Jupiter* here is to be taken for the air, which was a way of speaking not unusual among the *Romans*. Thus, *Sub dio, in the open air*; and the same *Horace*, Ode i. Book I. *Sub Jove frigido, in the cold air.*

5 *Penelope*, the wife of *Ulysses*, king of *Ithaca*, who, during her husband's absence at the *Trojan* war, and the ten years that he wandered after the overthrow of that city, continued faithful and unshaken in her allegiance to him; nor could be induced by those numerous crouds of lovers that were perpetually pursuing her, to swerve from her duty to him.

6 *A Pie-*

O Lyce, although neither gifts, nor prayers, nor the paleneſs of your lovers, move you, though you are inſenſible to the affront of your huſband in preferring a Pierian courtezan[6]; yet, for your own ſake, have ſome compaſſion on your admirers, you who have hitherto been more inflexible than the rigid oak, more intractable than the frightful ſerpents of Mauritania[7]. This ſide will not always be diſpoſed[8] to lie at your gate expoſed to all the inclemencies of the weather.

ANNOTATIONS.

6 *A Pierian courtezan.* *Pieria* may poſſibly be the proper name of ſome courtezan, with whom the huſband of *Lyce* was enamoured; but the generality of commentators are rather of opinion that *Pieria* is a *patronymic*, to denote that ſhe was of *Pieria*, that is, of *Thrace* in *Macedonia*.

7 *Mauritania*, a region of *Africa*, lying from eaſt to weſt, the ſame with what is now called *Weſtern Barbary*. It is full of ſandy deſerts, that are deſtitute of water, and burnt up with the heat of the ſun. It is very much infeſted with ſerpents, even thoſe of the moſt venomous kind.

The KEY.

IT was a cuſtom among the ancients for gallants to ſing ſongs at the ſtreet-door of their miſtreſſes. *Horace* has given us a part of one, in the 25th ODE of the firſt Book; but here we have an entire one, which is the more valuable, becauſe it is the only one we have remaining of the *Latins*. Among the *Greeks*, we have only two in the works of *Theocritus*, and one of *Ariſtophanes*. In this now before us, *Horace* tells *Lyce*, that nothing could excuſe her cruel and unrelenting heart. Were ſhe a native of a barbarous country, and

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ODE XI.

To MERCURY.

He begs MERCURY to dictate a ſong to him, that might bend the ſtubborn heart of LYDE.

O Mercury (for by your inſtructions the teachable Amphion[1] made the ſtones follow him by the force of his muſic), and

ANNOTATIONS.

1 *Amphion.* He was the ſon of *Jupiter* and *Antiope*, and diſciple of *Mercury*. He was ſo excellent a muſician, that it is reported of him he made uſe only of his harp in building the walls of *Thebes*; and that the ſtones, animated by the enlivening ſound of it, moved of themſelves, and ranged themſelves into the order neceſſary to

O, quamvis neque te munera, nec preces,
Nec tinctus violâ pallor amantium,
Nec vir Pieriâ pellice ſaucius
Curvat; ſupplicibus tuis
Parcas, nec rigidâ mollior eſculo,
Nec Mauris animum mitior anguibus.
Non hoc ſemper erit liminis aut aquæ
Cœleſtis patiens latus.

O Lyce, *quamvis neque munera, nec preces, nec pallor amantium tinctus violâ, nec vir* tuus *ſaucius Pieriâ pellice, curvat te*; tamen *parcas ſupplicibus tuis*, quæ hactenus fuiſti *nec mollior rigidâ eſculo, nec* quòd ad *animum mitior Mauris anguibus. Hoc latus non ſemper erit patiens liminis aut aquæ cœleſtis.*

ANNOTATIONS.

8 *Tbis fide*, &c. Some take the meaning to be this: Do not at preſent deſpiſe the love I have for you; for I ſhall not always be of that robuſt and hardy conſtitution, to be able to watch all the night long at your gate, and expoſe myſelf to the raging winds. That which is followed in the text ſeems to me preferable.

The KEY.

and married to a huſband, whoſe jealouſy kept her under perpetual apprehenſions, and put her always upon her guard; yet ſhe ought to ſhew ſome regard to his complaints, and regret his ſuffering ſo much, by the inclemency of the ſeaſon, at her gate. He adviſes her to lay aſide her pride, that ſhe might not bring upon herſelf the reſentment of *Venus*, and, for her own ſake, ſhew ſome compaſſion to her lovers, leſt they ſhould not be always in a humor to expoſe themſelves to the rigors of the ſeaſon on her account.

It is uncertain when this ODE was written; but we may collect, it muſt have been when he was in the flower of his age.

ODE XI.

Ad MERCURIUM.

Rogat MERCURIUM *ut dicet ſibi cantus, quibus flectet animum* LYDES.

MERCURI (nam te docilis magiſtro
Movit Amphion lapides canendo),

ORDO.
O Mercuri (nam Amphion docilis te magiſtro movit lapides ca-

ANNOTATIONS.

to form ſuch a ſtructure. The meaning of the fable is, that he perſuaded the people, who before were wild and uncultivated, to unite into a body, purſue one common intereſt, and build themſelves a city, in which they might reſide, and be governed by ſtated laws.

2 *Amph*

and you my harp [2], who with your ſeven ſtrings are capable to render the moſt agreeable ſounds, you, who formerly [3] had neither harmony, nor a power to pleaſe, but are now ſo acceptable at the tables of the rich and in the temples of the Gods; inſpire airs, to which Lyde [4] may apply her obſtinate ears; who, like a mare of three years old, plays and leaps in the ſpacious fields, and, as yet unacquainted with love, and not of age [5] for marriage, fears to be touched by an eager huſband.

You can draw after you [6] the moſt ſavage tigers, command the attendance of the woods, and ſtop the courſe of the ſwifteſt currents. Cerberus, the frightful porter of the infernal regions, yielded to the ſweetneſs of your notes; although, like the Furies, his head is ſurrounded by a hundred ſerpents, and peſtilential fumes, and a poiſonous matter flows from his three-tongued mouth.

Yea even Ixion [7] and Tityus, moved by the ſweetneſs of your verſe, ſmiled with an unwilling countenance; and the urn of the Danaïdes [8] remained for ſome time dry.

Let Lyde hear the crime and puniſhment of theſe ladies, and their urn empty of water which always runs through its pierced bottom; and the decrees of the Fates, which, though late, never fail to overtake criminals even in hell.

Perfidious wretches! for what greater crime could they commit? Perfidious wretches! who could plunge a dagger into the breaſt of their huſbands. Only one [9] out of ſo many, worthy of the nuptial torch, glorioufly deceived her perjured father, and acquired a reputation that ſhall laſt through all future ages.

Riſe, ſaid ſhe to her young huſband, riſe, leſt death come upon you from a hand, that you nowiſe ſuſpect: deceive and give the ſlip to your father-in-law, and my wicked ſiſters; who, like ſo many

ANNOTATIONS.

2 *And you my harp.* The poet here addreſſes his harp, as in Ode xxxii. Book I. There were two kinds of harps in uſe among the ancients, one of four, and another of ſeven ſtrings. The firſt, according to *Macrobius*, was the harp of *Mercury*, and the other that of *Apollo*.

3 *Who formerly*, &c. At firſt it was nothing but a ſimple ſhell, until brought into uſe by *Mercury*.

4 *Lyde.* The ſame *Lyde*, to whom the 28th Ode of this Book is addreſſed. By it we learn, that ſhe did not always remain inſenſible to love, but that ſhe profited by the leſſon *Horace* here gives her.

5 *Not of age.* *Cruda*, Lambinus *immatura, nondum viri potens.*

6 *You can draw after you.* The poet here, to the 25th verſe, refers to the fable of *Orpheus*, who was ſaid to touch the harp with ſo much ſkill, that he drew after him the moſt ſavage beaſts; yea, that he could even ſet the woods in motion, and ſtop the current of rivers. It is farther reported of him, that he deſcended into hell, and, by the ſweetneſs of his muſic, bent the ſtubborn heart of *Pluto*, and obtained of him his dear *Eurydice*, whom his impatience ſoon made him loſe again.

7 *Ixion.* He was the father of the *Centaurs*. *Jupiter* took him up into heaven, where he would have raviſhed *Juno*; but *Jupiter* formed a cloud in her ſhape, on which he begat the *Centaurs*. He was afterwards

Tuque teſtudo, reſonare ſeptem
Callida nervis,
Nec loquax olim, neque grata, nunc &
Divitum menſis & amica templis;
Dic modos, Lyde quibus obſtinatas
Applicet aures;
Quæ, velut latis equa trima campis,
Ludit exultim, metuitque tangi,
Nuptiarum expers, & adhuc protervo
Cruda marito.
Tu potes tigres comiteſque ſilvas
Ducere, & rivos celeres morari.
Ceſſit immanis tibi blandienti
Janitor aulæ
Cerberus; quamvis furiale centum
Muniant angues caput ejus, atque
Spiritus teter, ſanieſque manet
Ore trilingui.
Quin & Ixion, Tityuſque vultu
Riſit invito; ſtetit urna paulùm
Sicca, dum grato Danaï puellas
Carmine mulces.
Audiat Lyde ſcelus atque notas
Virginum pœnas, & inane lymphæ
Dolium fundo pereuntis imo;
Seraque fata,
Quæ manent culpas etiam ſub Orco.
Impiæ (nam quid potuere majus?)
Impiæ ſponſos potuere duro
Perdere ferro.
Una de multis, face nuptiali
Digna, perjurum fuit in parentem
Splendidè mendax, & in omne virgo
Nobilis ævum:
Surge, quæ dixit juveni marito,
Surge, ne longus tibi ſomnus, unde
Non times, detur: ſocerum & ſceleſtas
Falle ſorores;

nendo, cantu ſuo), *& tu teſtudo, callida reſonare ſeptem nervis, olim nec loquax, neque grata, ſed nunc amica & menſis divitum & templis; dic modos, quibus Lyde applicet obſtinatas aures; quæ, velut equa trima, ludit exultim latis campis, & metuit tangi, expers nuptiarum, & adhuc cruda protervo marito. Tu potes ducere tigres & ſilvas comites* tibi, *& morari celeres rivos. Immanis Cerberus janitor aulæ ceſſit tibi blandienti; quamvis centum angues muniant ejus caput furiale, atque ſpiritus teter, & ſanies manet ore trilingui. Quin & Ixion, & Tityus riſit invito vultu; urna ſtetit paulùm ſicca, dum mulces puellas Danaï grato carmine. Audiat Lyde ſcelus & notas pœnas virginum, atque dolium inane lymphæ pereuntis imo fundo; & ſera fata, quæ manent culpas etiam ſub Orco. Impiæ (nam quid potuere majus?) impiæ potuere perdere ſponſos duro ferro. Una de multis, digna face nuptiali, fuit ſplendidè mendax in perjurum parentem, & virgo nobilis in omne ævum: quæ dixit juveni marito, Surge, ſurge, ne longus ſomnus tibi detur, unde non times: falle ſocerum, & ſceleſtas ſorores;*

ANNOTATIONS.

wards caſt into hell, and tied to a wheel, which perpetually turned round. *Tityus*, ſee Ode iv.

8 *Danaïdes*; the daughters of *Danaüs*. He was the brother of *Ægyptus* king of *Egypt*. He came into *Greece*, and having expelled *Sthenelus*, fixed at *Argos*. He had fifty daughters, who were married to the fifty ſons of *Ægyptus*, whereof all, except *Hypermneſtra*, by their father's command, ſlew their huſbands upon the wedding-night; for which they were condemned in hell to fill a tub with water, the bottom of which was pierced, and full of holes, that it could not retain any; by which means their labour was perpetually renewed.

9 *Only one*. *Hypermneſtra*; ſee the preceding note.

many lioneſſes that have ſeized upon young calves, deſtroy alas! their own huſbands: I, more humane than they, neither attempt your life, nor detain you here.

Let my father load me with cruel chains[10], becauſe I had the clemency to ſave my wretched huſband; let him baniſh me to the moſt diſtant parts of Numidia. Fly, whither the winds and your good fortune carry you, while the night and Venus favour you; go with happy auſpices, and remember to engrave upon my tomb[11] an epitaph that ſhall convey to lateſt poſterity your regret and my piety.

ANNOTATIONS.

10 *Load me with cruel chains.* And ſo it actually happened to her; for *Apollodorus* tells us, that her father ſhut her up in a cloſe priſon; and ſhe herſelf writes the ſame thing to her huſband *Lynceus*, in *Ovid*: *Cláuſa domo teneor, gravibuſque cŏercita vínclis.* *I am ſhut up in cloſe priſon, and loaded with heavy chains.*

Yea, *Pauſanias* adds, that he had the impudence to accuſe her before the judges, and would, had it been in his power, have condemned her.

11 *Engrave*

The KEY.

OF all the paſſions that agitate the heart of man, love is uſually accounted the moſt ſtrong and powerful, and that which ſets us moſt eagerly upon action. We are under the utmoſt diſquiet till we arrive at the poſſeſſion of what we love, and no means are left untried, which we think may be ſerviceable to that end. *Horace*, when he wrote this ODE, had fallen in love with *Lyde*, who being young and thoughtleſs of love, paid but little regard to his addreſſes: upon which he invocates *Mercury*, and his harp, to dictate ſome airs that might make an impreſſion on her ſtubborn heart, and bend it to his wiſhes. This ODE conſiſts of two parts; the firſt contains the invocation and praiſes of his harp. He enumerates all the wonders that were aſcribed to it by ancient fable, and dwells particularly upon the ſurpriſing effects it produced when managed by the ſkilful *Orpheus*. The ſecond takes in the ſong which was

ODE XII.

To NEOBULE.

NEOBULE in love with HEBRUS, leads an unactive life.

IT is only the fate of the wretched[1], neither to indulge love[2], nor waſh away the evils of it with ſweet wine; or to

ANNOTATIONS.

1 *The fate of the wretched.* This was a very uſual way of ſpeaking in *Horace*'s time; 'twas common language, which was in uſe as late as the time of *Jerome*, who thus reproaches the ladies of his age: *Et quam viderint pallentem atque triſtem, miſeram vo-*

Quæ, velut nactæ vitulos leænæ,
Singulos (eheu) lacerant: ego, illis
Mollior, nec te feriam, nec intra
Clauſtra tenebo.
Me pater ſævis oneret catenis,
Quòd viro clemens miſero peperci;
Me vel extremos Numidarum in agros
Claſſe releget.
I, pedes quò te rapiunt & auræ,
Dum favet nox & Venus; I ſecundo
Omine, & noſtri memorem ſepulcro
Sculpe querelam.

quæ, velut leænæ nactæ vitulos, eheu! lacerant ſingulos: ego, mollior illis, nec feriam te, nec tenebo intra clauſtra. Pater oneret me ſævis catenis, quòd clemens peperci miſero viro; vel releget me claſſe in extremos agros Numidarum. I, quò pedes & auræ rapiunt te, dum nox & Venus favet; I ſecundo omine, & ſculpe ſepulchro meo *querelam memorem noſtri.*

ANNOTATIONS.

11 *Engrave upon my tomb.* In *Ovid*, ſhe herſelf makes the complaint, which ſhe would have *Lynceus* to engrave upon her tomb:

Exul Hypermneſtra pretium pietatis iniquum,
Quam mortem fratri depulit, ipſa tulit.

Exiled Hypermneſtra *has met with a very unjuſt recompence for her piety; ſhe has loſt her own life, becauſe ſhe ſaved that of her huſband.*

The KEY.

was dictated by *Mercury* to *Horace*; which is nothing elſe but the fable of the *Danaïdes*. *Horace* makes uſe of it here to prevail with *Lyde* to be favorable to his love, and let her know that cruelty and inſenſibility was puniſhed even in hell. If this *Lyde* be the ſame with her to whom the 28th ODE of this Book is addreſſed (and nothing is more likely), we learn there, that ſhe profited by *Horace*'s leſſon; and that this ODE had the deſired effect. How happy a talent is poetry, which brings ſo great advantages to him that is poſſeſſed of it, and points out ſo eaſy a way to arrive at what he moſt ardently wiſhes! Had *Horace* been without this talent, he might poſſibly have been allowed to ſigh in vain.

It is certain, from the ſubject of the ODE, that *Horace* could not, at this time, have been very old; but there is no commentator that pretends to fix the particular time when it was written.

ODE XII.

Ad NEOBULEN.

NEOBULE *capta amore* HEBRI *adoleſcentis, agit inertem & deſidioſam vitam.*

MISERARUM eſt, neque amori dare ludum,
Neque dulci mala vino lavere; aut exanimari, metuentes patruæ verbera linguæ.

ORDO.

Miſerarum eſt, O Neobule, neque dare ludum amori, neque lavere mala dulci vino; aut exanimari, metuentes verbera patruæ linguæ.

ANNOTATIONS.

part. *And when they ſee a lady that is pale and grave, that is, reſerved and full of modeſty, they ſay ſhe is miſerable.*

2 *Indulge love*; in the original *amori dare ludum*. Thus *Livy* calls love *ludum ætatis*; *ſi frui liceret ludo ætatis.*

to be diſpirited, fearing the laſhes of an uncle's tongue[3]. O Neobule, Cupid the ſon of Venus has taken your baſket from you, and the beauty of Hebrus of Lipara[4] has ſlackened your diligence, and extinguiſhed your fondneſs for the trade of induſtrious Minerva: he is a better horſeman than Bellerophon[5], and always victorious both in the courſe, and at the combat of the ceſtus; the moment he anoints his body he waſhes in the waters of the Tiber: he is alſo ſkilful in ſhooting at the ſtags when they run over the open fields with the greateſt ſwiftneſs, and nimble at ſurprizing the furious boar lurking in the tall thickets.

ANNOTATIONS.

3 *Uncle's tongue.* Uncles among the *Romans* had a very great authority over their nephews, &c. and as they were for the moſt part leſs indulgent than their parents, the name very often ſtands for a *cenſor* or overſeer: ſo that the expreſſion here uſed may either be taken literally, or denote all kind of cenſure.

The KEY.

WHEN once love takes poſſeſſion of the mind, it renders us incapable of attending to any thing elſe; our thoughts are conſtantly employed about the object beloved, nor can we, without reluctance, engage them any other way. This was the caſe of Neobule, to whom this ODE is addreſſed. She was in love with Hebrus of Lipara; her former induſtrious and active life became irkſome to her; nor could ſhe bring herſelf to follow it with her uſual diligence. She was farther apprehenſive of the reproaches of her uncle, and under a neceſſity to ſtifle her paſſion as much as poſſible:

ODE XIII.

To the FOUNTAIN *of* BLANDUSIA.

He promiſes it a ſacrifice, and commends the pleaſantneſs thereof.

O Fountain of Blanduſia[1], clearer than glaſs, worthy of ſweet wine, not without flowers[2], to-morrow you ſhall be preſented with a kid[3], whoſe forehead being ſwelled with his firſt horns, he prepares himſelf for love and fighting, but in vain: for this offſpring of the wanton flock ſhall tinge your cool ſtreams with his vermilion blood.

The

ANNOTATIONS.

1 *Fountain of Blanduſia*; a fountain in the country of the *Sabines*, not far from *Horace*'s country-ſeat.

2 *Worthy of ſweet wine, not without flowers.* In the original, *dulci digne mero, non ſine floribus.* The difficulty of this paſſage is, as *Dacier* obſerves, to know if the words *non ſine floribus* ought to be joined with *mero*, or are to be referred to the following verſe:

Cràs donaberis hœdo,
—— non ſine floribus.

He remarks very juſtly, that the firſt ſeems moſt natural and likely. *Horace* thereby explains

Tibi qualum Cythereæ puer ales,
Tibi telas, operoſæque Minervæ
Studium aufert, Neobule, Liparæi nitor
Hebri:
Eques ipſo melior Bellerophonte,
Neque pugno, neque ſegni pede victus,
Simul unctos Tiberinis humeros lavit in
undis:
Catus idem per apertum fugientes
Agitato grege cervos jaculari, &
Celer alto latitantem fruticeto excipere
aprum.

Tibi, Neobule, puer ales Cythereæ aufert qualum, tibi telas, & ſtudium operoſæ Minervæ aufert *nitor Hebri Liparæi:* qui eſt *eques melior ipſo Bellerophonte, neque victus pugno, neque ſegni pede, ſimul lavit unctos humeros in Tiberinis undis: idem catus agitato grege jaculari cervos fugientes per apertum* campum, *& celer excipere aprum latitantem alto fruticeto.*

ANNOTATIONS.

4 *Lipara*, one of the *Æolian* iſlands.
5 *Bellerophon*; who, mounted upon *Pegaſus*, defeated the *Chimæra*; ſee Ode xxvii. Book I.

The KEY.

poſſible: all which rendered her life very miſerable, and full of inquietudes. *Horace* wrote this ODE to comfort her, and fortify her againſt the fear ſhe had of her uncle, and perſuade her to lay aſide her melancholy, and not deny herſelf innocent liberties. He juſtifies, at the ſame time, her love to *Hebrus*, who was a young man of fine addreſs, and very advantageous appearance, and perfectly ſkilled in the exerciſes of the *Campus Martius*.

When this ODE was written is uncertain.

ODE XIII.

Ad FONTEM BLANDUSIÆ.

Sacrificium fonti promittit, atque ejus amœnitatem magnoperè commendat.

O FONS Blanduſiæ, ſplendidior vitro,
Dulci digne mero, non ſine floribus,
Cràs donaberis hœdo,
Cui frons turgida cornibus
Primis, & Venerem & prœlia deſtinat
Fruſtrà: nam gelidos inficiet tibi
Rubro ſanguine rivos
Laſcivi ſoboles gregis.

ORDO.

O *Fons Blanduſiæ, ſplendidior vitro, digne dulci mero, non ſine floribus, cràs donaberis hœdo, cui frons turgida cornibus primis, deſtinat & Venerem & prœlia,* ſed *fruſtrà: nam* hæc *ſoboles laſcivi gregis inficiet tibi gelidos rivos rubro ſanguine.*

ANNOTATIONS.

explains to us a very ſolemn cuſtom among the ancients, who, when they made libations, filled the cup entirely full, and crowned it with flowers. *Servius*, on the firſt Book of the *Æneid*, *Antiqui coronabant pocula, & ſic libabant. The ancients crowned their cups with flowers, and then made libations.* Thus *Virgil*, ſpeaking of *Anchiſes*, who was preparing to make a libation, ſays,

——— *Magnum cratera coronâ*
Induit, implevitque mero.

He adorned the great cup with a crown of flowers, and filled it with wine.

3 *Preſented with a kid.* By this we ſee that *Horace* promiſes to offer a ſacrifice to

The deſtructive ſeaſon [4] of the ſcorching Dog-ſtar cannot hurt you: You afford a refreſhing coolneſs to our oxen when fatigued with drawing the plough, and to our wandering flocks. You ſhall be ranked among the moſt famous fountains, when I celebrate the grove that is planted upon the hollow rocks, whence your murmuring waters fall.

ANNOTATIONS.

the fountain, that is, to the Divinity that reſided there, and rendered that ſpring ſacred. *Donaberis* is the ſame with *immolabitur*.

4 *The deſtructive ſeaſon*; in the original *atrox hora*; *atrox*, *intemperata*, *importuna*, *intemperate*, *inſupportable*; *hora*, the *time*, the *ſeaſon*; as Ode xii. Book I.

—— *Variiſque mundum*
Temperat horis.
And governs the world by different ſeaſons.

The KEY.

THERE was nothing more commonly believed among the ancients, than that the woods, rivers, fountains, &c. had ſome Gods ſet over them, to whom they properly belonged. Hence proceeded the veneration and worſhip they paid them, the ſacrifices they offered, which were only to the Deities that were ſuppoſed to reſide in them. Innumerable inſtances of this kind might be produced. *Homer*, deſcribing a fountain not far from *Ithaca*, ſays, that very near it there was an altar. The ODE now before us affords a very remarkable one. This furniſhes us with a very natural and eaſy reflection, that as every good thing we enjoy is derived from God, ſo we ought to render him a particular acknowledgment for them. Water is, in many reſpects, neceſſary for the ſupport of life,

ODE XIV.

To the PEOPLE *of* ROME.

He celebrates the return of AUGUSTUS from *Spain*, after he had overcome the *Cantabrians*.

O ROMANS, Cæſar, of whom we ſo lately ſaid that after the manner of Hercules [1] he was ſeeking laurels to be obtained only by death, this Cæſar returns victorious with his Houſhold-gods from the coaſts of Spain.

Let the chaſte Livia [2] true to her huſband, after ſacrificing to the propitious Gods, come out to meet him; let Octavia, the ſiſter of the illuſtrious general, alſo come forth, followed by the mothers of the virgins and young men returned ſafe from

ANNOTATIONS.

1 *Hercules*. The reſemblance between *Auguſtus* and *Hercules* was this; that *Hercules* having entered *Spain*, and penetrating as far as the Straits of *Gibraltar*, there ſet up his pillars, and returned afterwards into that part of *Italy* called *Latium*, now *Campania di Roma*. *Auguſtus*, in like manner, having ſubdued *Spain*, as far as the Pillars of *Hercules*, returned in triumph to *Rome*. It is farther to be obſerved, for the underſtanding of this paſſage, that *Auguſtus*,

Te flagrantis atrox hora Caniculæ
Neſcit tangere: tu frigus amabile
Feſſis vomere tauris
Præbes, & pecori vago.
Fies nobilium tu quoque fontium,
Me dicente cavis impoſitam ilicem
Saxis, unde loquaces
Lymphæ deſiliunt tuæ.

Atrox hora flagrantis Caniculæ neſcit tangere te: tu præbes amabile frigus tauris feſſis vomere, & vago pecori. Tu quoque fies nobilium fontium, me dicente ilicem impoſitam cavis ſaxis, unde lymphæ tuæ loquaces deſiliunt.

The KEY.

life, affords nouriſhment to plants and trees, and adds life and beauty to nature. Men therefore can never be ſufficiently thankful to the almighty and wiſe Creator, for having ſpread it over the earth in ſuch a manner as may beſt ſerve to ſupply the wants both of animals and vegetables. The number of fountains that are almoſt every where to be found, are a great bleſſing to mankind, and ought to fill their ſouls with the higheſt gratitude. *Horace*, in this ODE, gives a very ſimple and beautiful deſcription of the fountain of *Blanduſia*, to which he promiſes to offer a ſacrifice; and, after having mentioned the advantages he received from it, declares his deſign of rendering it immortal by his poetry.

It is uncertain at what time this ODE was compoſed.

ODE XIV.

Ad POPULUM ROMANUM.

Celebrat AUGUSTI *reditum ex Hiſpaniâ, Cantabris devictis.*

HERCULIS ritu modò dictus, O plebs,
Morte venalem petiiſſe laurum
Cæſar, Hiſpanâ repetit Penates
Victor ab orâ.
Unico gaudens mulier marito
Prodeat, juſtis operata Divis;
Et ſoror clari ducis, & decoræ
Supplice vittâ
Virginum matres juvenumque nuper

ORDO.

Plebs Romana, *Cæſar, modò dictus petiiſſe laurum venalem morte ritu Herculis*, jam *victor repetit Penates ab orâ Hiſpaniâ. Mulier gaudens unico marito, operata juſtis Divis, prodeat*; & Octavia, *ſoror clari ducis, & matres virginum & juvenum nuper ſoſpitum, decoræ ſup-*

ANNOTATIONS.

Auguſtus, falling dangerouſly ill in *Spain*, gave occaſion to the people of *Rome*, who were in fear for his life, to compare him to *Hercules*, and to ſay that he experienced the fortune of that hero, who did not obtain, but by his death, the recompence that was due to his virtue.

2 *Livia*, the wife of *Auguſtus*. Though ſhe was the moſt beautiful woman in her time, yet her prudence ſtill exceeded it. She was remarkable for her modeſt and chaſte behaviour; and although not ignorant of the emperor's amours with other women, yet bore it with extreme patience.

3 *Octavia*, the ſiſter of the emperor, at that time a widow. She was firſt married to *Marcellus*, and afterwards to *Mark Antony*.

from the late war, adorned with decent garlands. You, O young men, and married women, abſtain from unlucky words[4].

This day, truly a day of feaſting to me, ſhall deliver me from all anxious cares: while Cæſar governs the world, I will neither be afraid of inteſtione broils, nor to die by the hands of a victorious enemy.

Go, my lad, bring us ointment, crowns, and a caſk as old as the war of the confederates[5]; if any had the good luck to eſcape the hands of the plundering Spartacus[6]. Tell alſo the fine ſinger Neæra[7], that ſhe make haſte to come having her hair perfumed with myrrh tied up in a knot: if a ſurly porter refuſe you admittance, return without noiſe. Grey hairs ſoften a mind inclined to brawling and loud clamor. I would not have borne with ſuch an affront when in the heat of youth, under the conſulſhip of Plancus[8].

ANNOTATIONS.

4 *Unlucky words*; in the original *malè eminatis verbis*. The expreſſion is of the ſame import with *favete linguis*, in the firſt Ode of this Book. Becauſe *malè ominatis* is defective in the number of ſyllables, ſeveral MSS. read *malè nominatis*; Dr. *Bentley* has it *malè inominatis*.

5 *The war of the confederates*; in the original *Marſi duelli*, for *Marſici*. This war was begun by the *Marſi*, who had one *Popædius* for their leader. It was called *Bellum Sociale*, *the war with the confederates*, and *Bellum Italicum*, *the Italian war*, becauſe it was maintained by the *Romans* againſt their allies in *Italy*. It firſt broke out in the year of the city, 681, when *L. Cæſar* and *P. Rutilius Lupus* were conſuls.

6 *Spartacus*, a gladiator, and *Thracian* by birth, who putting himſelf at the head of a ſmall number of gladiators, whom he had drawn out of the hall of one *Lentulus* at *Capua*, and increaſing his troop by a great number of ſlaves, who daily flocked to him, and ranged themſelves under his banners, ravaged all *Italy*. *Florus* gives a very affecting deſcription of it in the twentieth Chapter of the fifth Book.

7 *Neæra*,

The KEY.

IN a long war, attended with many difficulties, a general has the beſt opportunity of ſhewing his bravery, wiſdom, and conduct: and if he has the good fortune to come off victorious, nothing tends more to raiſe the reputation of his valour and arms, and fill the hearts of his ſubjects with joy and gladneſs, who conſider themſelves as ſharers, in ſome meaſure, of the glory he has acquired. *Auguſtus* had been abſent from *Rome* three years, on account of the war with *Spain*, and ſome months before his return, was taken ſo dangerouſly ill, that his life was deſpaired of; but recovering from that indiſpoſition, he finally ſubdued that warlike people, and returned triumphant to *Rome*. *Horace*, upon this, wrote the ODE now before us; in which he declares not only his own content, but the general joy with which *Rome* was filled on that occaſion.

Soſpitum. Vos, O pueri, & puellæ
Jam virum expertæ, malè ominatis
Parcite verbis.
Hic dies, verè mihi feſtus, atras
Eximet curas: ego nec tumultum,
Nec mori per vim metuam, tenente
Cæſare terras.
I, pete unguentum, puer, & coronas,
Et cadum Marſi memorem duelli;
Spartacum ſi quà potuit vagantem
Fallere teſta.
Dic & argutæ properet Neæræ
Myrrheum nodo cohibere crinem:
Si per inviſum mora janitorem
Fiet, abito.
Lenit albeſcens animos capillus
Litium & rixæ cupidos protervæ.
Non ego hoc ferrem calidus juventâ,
Conſule Planco.

plice vittâ, etiam prodeant. *Vos, O pueri, & puellæ jam expertæ virum, parcite verbis malè ominatis. Hic dies, verè feſtus mihi, eximet atras curas: Cæſare tenente terras, ego nec metuam tumultum, nec mori per vim. I, puer, pete unguentum, & coronas, & cadum memorem Marſi duelli; ſi quà teſta potuit fallere vagantem Spartacum. Dic & argutæ Neæræ*, ut *properet cohibere myrrheum crinem nodo: ſi mora fiet per inviſum janitorem, abito. Albeſcens capillus lenit animos cupidos litium & rixæ protervæ. Ego non ferrem hoc calidus juventâ, conſule Planco.*

ANNOTATIONS.

7 *Neæra.* This is a foreign name. He ſpeaks of her afterwards in the fifteenth Ode of the fifth Book.

8 *Plancus.* *Horace* was born under the conſulſhip of *L. Manlius Torquatus*, in the Year of *Rome* 688; and this *L. Munatius Plancus*, of whom he ſpeaks here, and is the ſame with him to whom he addreſſes the ſeventh Ode of the firſt Book, was conſul in the year of the city 711; at which time *Horace* was in his twenty third year. *Lambinus* reads *Conſule Tullo*; but as *Tullus* was not conſul till the year 720, it is more probable that we ought to read *Planco.*

The KEY.

caſion. He thinks this a time, when people of all ranks ſhould go out to meet him, and welcome his return; and counſels thoſe who had been ſufferers in that war, in the loſs of their huſbands and children, not to utter any complaints that might mar the joy of that day. He would always eſteem it a day of feaſting and gladneſs; and as now all the enemies of the commonwealth were ſubdued, he could live ſecure, free from any apprehenſions either from civil broils or foreign wars: he would therefore celebrate it with mirth and jollity, and readily produce his oldeſt and beſt wine.

Rodellius ſays that this ODE was written in the year of the city 730; but *Dacier* and *Des Prez* place it in 729, about the 42d of *Horace*'s age, and 22 before CHRIST; ſo that, according to that computation, it is 1761 years old.

ODE

ODE XV.

To CHLORIS.

He adviſes her now in her old age to ſet bounds to her wantonneſs.

O Chloris, who art the wife of poor Ibycus [1], at length ſet bounds [2] to your wantonneſs, and infamous whoriſh tricks. As you are now ripe for a timely funeral, leave off playing among the virgins, and mixing a cloud with the ſhining ſtars [3]. What may very well become Phœbe, may not alſo be ſuitable to you, Chloris. Your daughter [4] fitter than you beats up the houſes of the young men, like a prieſteſs of Bacchus [5] ſtirred up by the ſound of the kettle-drums. The love ſhe has for Nothus [6] makes her play and friſk about like a wanton deer.

It becomes you who are now in age to handle the wool that comes from noble Luceria [7], and not to play upon the harp, or crown yourſelf with purple roſes, or drink till you come to the dregs [8] of the caſk.

ANNOTATIONS.

1 *Wife of poor Ibycus.* When the courtezans of the town became old, that they might, with the greater impunity, carry on their unlawful trade, they ordinarily married ſome miſerable poor wretch, whom they rather made their ſlave than huſband. Such was *Ibycus* here mentioned. *Dacier* remarks, that this firſt verſe, *Uxor pauperis Ibyci, wife of poor Ibycus, is very ſatirical*, at once giving us an idea of her debaucheries, and deſigning her by her ſcandalous profeſſion.

2 *Set bounds.* *Muretus*, in his edition, inſtead of *fige modum*, has *pone modum*; which reading *Lambinus* aſſerts he has found in many MSS. But *Torrentius* tells us he found that reading in only one MS. and that of no great value.

3 *Shining ſtars.* The allegory here is very juſt and beautiful; for as clouds darken and obſcure the ſtars, ſo a vicious old woman, among virgins, leſſens their beauty, and brings a blot on their reputation.

4 *Your daughter.* It was the practice for the young men, at night, to beat open the doors of the courtezans, who ſometimes, in their turn, would beat up the doors of the young men. *Lambinus* explains the paſſage figuratively, that the young women, by their beauty and charms, which were as ſo many ſpears, and ſwords, and

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The KEY.

PEOPLE, who once give way to vicious inclinations, and follow them without curb or reſtraint, ſeldom have it in their power to reform, even when the pleaſures that firſt put them upon giving way to their paſſions, can no longer be enjoyed by them. *Chloris*, who, in her youth, had ſet no bounds to the gratifying her paſſions, and had not ſtuck even at the moſt infamous vices, though now grown old, ſtill continued theſe practices, and was no leſs wanton and forward than in her youthful days. *Horace* wrote this ſatirical ODE upon her, to force her to leave off, and repreſents how ridi-

culous

ODE XV.

Ad CHLORIM.

Ut jam vetula conſtituat modum nequitiæ.

UXOR pauperis Ibyci,
Tandem nequitiæ fige modum tuæ,
Famoſiſque laboribus.
Maturo propior deſine funeri
Inter ludere virgines,
Et ſtellis nebulam ſpargere candidis.
Non, ſi quid Pholoën ſatis,
Et te, Chlori, decet. Filia rectiùs
Expugnat juvenum domos,
Pulſo Thyas utì concita tympano.
Illam cogit amor Nothi
Laſcivæ ſimilem ludere capreæ.
Te lanæ prope nobilem
Tonſæ Luceriam, non citharæ, decent,
Nec flos purpureus roſæ,
Nec poti vetulam fæce tenus cadi.

ORDO.

O Chloris, *uxor pauperis Ibyci, tandem fige modum tuæ nequitiæ, & famoſis laboribus.* Quum ſis jam *propior maturo funeri, deſine ludere inter virgines, & ſpargere nebulam ſtellis candidis. Si quid ſatis decet Pholoën, non & te* decet, O *Chlori. Filiæ* tua *rectiùs expugnat domos juvenum, ut Thyas concita pulſo tympano. Amor Nothi cogit illam ludere ſimilem laſcivæ capreæ. Lanæ tonſæ prope nobilem Luceriam decent te vetulam, & non citharæ, nec purpureus flos roſæ, nec poti tenus fæce cadi.*

ANNOTATIONS.

and pole-axes, forced the young men to open their doors, and give them admittance.

5 *A prieſteſs of Bacchus.* *Horace* here compares *Pholoë*, beating up the houſes of the young men, to a prieſteſs of *Bacchus*, becauſe poſſibly, on theſe occaſions, ſhe was equipt much after the manner of them. He, no doubt, alludes, at the ſame time, to their demoliſhing and burning the palace of *Pentheus* in *Euripides*.

6 *The love ſhe has for Nothus.* In the original *amor Nothi, the love of Nothus*; the love which *Nothus* inſpires.

7 *Luceria*, an ancient and conſiderable city in *Daunian Apulia*, near to which was the fineſt paſturage. *Strabo* ſays, that the wool of that country was finer than the wool of *Tarentum*, but not altogether ſo white.

8 *Dregs.* In theſe debauches it was the cuſtom to drink till they came to the dregs of the caſk, when they drank healths.

The KEY.

culous her behaviour was, and unſuitable to her age. He tells her that what became *Pholoë*, did not at all become her; their ages were different. *Pholoë*, who was young, might run about the ſtreets, and beat up the houſes of the young men; but it became her, who was now out of date, to continue at home, and employ herſelf in works of labour and induſtry.

It is uncertain at what time this ODE was compoſed; but, as *Dacier* ſays, we may eaſily conjecture that it was before the 33d of Book I. and the 5th of Book II. for, in theſe two ODES, he ſpeaks of *Pholoë* as a young girl, unacquainted with love; whereas here ſhe is enamoured with *Nothus*.

ODE

ODE XVI.

To MÆCENAS.

Every thing gives way to gold. HORACE ſatisfied with his condition, is compleatly happy.

A Brazen tower, with ſtrong doors of iron, guarded by watchful dogs, had ſufficiently ſecured Danaë [1] who was ſhut up in it from nightly adulterers; if Jupiter and Venus had not deceived Acriſius the fearful keeper of this hidden virgin; knowing well that the way would be ſafe and eaſy to a God who could convert himſelf into a ſhower of gold.

Gold loves to make its way through the middle of guards and attendants; more powerful than thunder, it forces a paſſage through the hardeſt rocks. The houſe of Amphiaraüs [2], the Grecian augur, was overwhelmed with a terrible deſtruction by the avarice of Eriphyle. The Macedonian hero [3] forced open the gates of cities, and overthrew the kings his rivals by the power of his gifts. Gifs often enſnare the cruel captains of ſhips [4].

Care, anxiety [5], and a deſire of more, are the uſual attendants of increaſing riches. O Mæcenas, thou who art the ornament of the equeſtrian rank, juſtly have I dreaded [6] to raiſe myſelf to an eminent ſtation.

The

ANNOTATIONS.

1 *Danaë*, the daughter of *Acriſius* king of the *Argives*. He being forewarned by the oracle, that he ſhould be ſlain by his own grandſon, and having no other daughter but this *Danaë*, cauſed her to be ſhut up in a ſtrong tower, and ſuffered none to come near her. But all theſe precautions were of no effect; for *Prætus*, the king's brother, finding means to corrupt the guards, got acceſs to *Danaë*, who did not long reſiſt his ſolicitations: which, as ſoon as her father knew, he cauſed her to be ſhut up in a cheſt, and caſt into the ſea, with her ſon *Perſeus*. But being found by a poor fiſherman of *Apulia*, ſhe was carried to king *Pilumnus*, who afterwards married her. When her ſon *Perſeus* came to be of age, and had cut off the *Gorgon*'s head, he went to *Argos*, and turned his grandfather *Acriſius* into a ſtone.

2 *The houſe of Amphiaraüs, the Grecian Augur.* This *Amphiaraüs* had eſpouſed *Eriphyle*, the ſiſter of *Adraſtus*, king of the *Argives*. This *Adraſtus* deſired to carry the augur with him to the *Theban* war; who knowing that that expedition would be attended with fatal conſequences, endeavoured in vain to prevent it, and, that he might avoid going, concealed himſelf, letting *Eriphyle* only know whither he retired. *Eriphyle* betrayed him for a necklace ſhe received of *Argia* the wife of *Polynices*, and daughter of *Adraſtus*; which necklace had been made by *Vulcan* with exquiſite art, and was adorned with precious ſtones. *Amphiaraüs* therefore was forced to go to that war againſt his will; for he knew he ſhould meet with his death in it, and accordingly was ſwallowed up in his chariot by an earthquake. When he underſtood that he had been betrayed by his wife *Eriphyle*, he gave it in charge to his ſon *Alcmeon*, that he ſhould kill her; and he himſelf was afterwards ſlain by her uncle, to revenge her death. *Amphilochus*, the brother of *Alcmeon*, fell before *Thebes*. And thus the avarice of that woman proved the entire ruin of the houſe of *Amphiaraüs*.

3 *The Macedonian hero. Philip* king of *Macedon*, and father of *Alexander* the Great.

ODE XVI.

Ad MÆCENATEM.

Omnia patent auro. HORATIUS *verò contentus eſt ſuâ ſorte, quòd beatum efficit.*

INCLUSAM Danaën turris ahenea,
Robuſtæque fores, & vigilum canum
Triſtes excubiæ, munierant ſatis
Nocturnis ab adulteris;
Si non Acriſium virginis abditæ
Cuſtodem pavidum Jupiter & Venus
Riſiſſent; fore enim tutum iter & patens
Converſo in pretium Deo.
Aurum per medios ire ſatellites,
Et perrumpere amat ſaxa, potentius
Ictu fulmineo. Concidit auguris
Argivi domus, ob lucrum
Demerſa excidio. Diffidit urbium
Portas vir Macedo, & ſubruit æmulos
Reges muneribus. Munera navium
Sævos illaqueant duces.
Creſcentem ſequitur cura pecuniam,
Majorumque fames. Jure perhorrui
Latè conſpicuum tollere verticem,
Mæcenas, equitum decus.

ORDO.

Turris ahenea, & robuſtæ fores, & triſtes excubiæ vigilum canum, ſatis munierant Danaën incluſam ab nocturnis adulteris; ſi Jupiter & Venus non riſiſſent Acriſium pavidum cuſtodem abditæ virginis; cognoſcebant enim fore iter tutum & patens Deo converſo in pretium. Aurum amat ire per medios ſatellites, & perrumpere ſaxa, potentius fulmineo ictu. Domus Argivi auguris, demerſa excidio ob lucrum, concidit. Vir Macedo diffidit portas urbium, & ſubruit æmulos reges muneribus. Munera illaqueant ſævos duces navium. Cura, & fames majorum, ſequitur creſcentem pecuniam. O Mæcenas, decus equitum, jure perhorrui tollere verticem latè conſpicuum.

ANNOTATIONS.

Great. He commonly corrupted the governors of cities by preſents; and by this means found an eaſy admittance into the ſtrongeſt. It was a common ſaying of his, *That he found no difficulty to make himſelf maſter of any fort, where the gate was large enough to admit a camel loaded with ſilver.* And *Valerius Maximus* ſays, *Philippum majore ex parte mercatorem Græciæ quàm victorem; that Philip might rather be called the purchaſer than the conqueror of* Greece.

4 *The cruel captains of ſhips.* *Torrentius*, as *Dacier* remarks, had reaſon to reject the conjecture of a learned man on this paſſage, in joining *munera* with *navium*; as if *Horace* had ſaid *the preſents of ſhips*, that is, *the preſents that come from foreign countries*, ordinarily gain their captains. This is very remote from the deſign of *Horace*, who intended here a *ſatirical* reflection on ſome captains of ſhips, who had not done their duty in ſome inſtances, but ſuffered themſelves to be bribed. He calls theſe captains *ſævos*, to intimate that the moſt ſtubborn and inflexible are not wholly exempt from temptations.

5 *Care, anxiety*, &c. So *Juvenal*, Sat. 14. v. 139. *Creſcit amor nummi, quantum ipſa pecunia creſcit. The love of money grows apace with its increaſe. and he who has it not, leaſt deſires it.* *Majorumque fames* here is, as Pere *Sanadon* obſerves, an ellipſis, *bonorum* being underſtood, *a deſire of more riches.*

6 *Juſtly have I dreaded.* *Jure perhorrui tollere verticem*, and Ode 1. Book I. *ſublimi feriam ſidera vertice*, are metaphorical expreſſions. *Horace*, in this, follows the example of *Mæcenas*, who, though maſter of a great eſtate, and highly in favor with *Auguſtus*, by which he could have raiſed himſelf to the higheſt honors, yet ſatisfied himſelf with that of a *Roman* knight; by which prudent ſelf-denial he gained the eſteem of all wiſe men, and became an ornament to that order.

7 *Ja-*

The more one reſtrains and moderates his deſires, the more ſhall he obtain of heaven. Diveſted of all poſſeſſions myſelf I aſſociate with thoſe that deſire nothing[7]; and as a fugitive abandon the party of the rich; more illuſtrious in the poſſeſſion of a ſmall and ſeemingly contemptible eſtate, than if I ſhould be ſaid to lay up in my granaries all the corn produced in the fertile plains of Apulia, poor in the midſt of ſo great riches.

A fountain of clear water[8], and a wood conſiſting of a few acres, and a ſure yearly crop that never deceives me, ſurpaſſes (though he can ſcarcely conceive it) the condition of an African king, and is a lot preferable to his.

Although the bees of Calabria[9] do not make honey for me, although my wine does not ripen in a Leſtrygonian jar[10], nor rich fleeces grow upon ſheep that are fed in the paſtures of Gaul; yet pinching poverty comes not near me; nor, ſhould I deſire more, would you refuſe to gratify me.

But having moderated my deſires I can much better pay my ſmall taxes, than if joining the kingdom of Lydia[11] to Phrygia[12] I were taxed at a high rate. Much is wanting to them that ſeek much. Happy is he, to whom God hath given with a ſparing hand what is ſufficient for him.

ANNOTATIONS.

7 *I aſſociate with thoſe that deſire nothing.* *Horace* here acts a very wiſe and commendable part; he prefers a ſmall fortune, with ſatisfaction and content, to great riches, with care and anxiety. It was a ſaying of *Democritus*, *Si multa non deſideres, pauca tibi multa videbuntur. If your deſires are moderate, a little will make you as happy as if you poſſeſſed a great deal.*

8 *A fountain of clear water*, &c. *Segetis certa fides* here, is the contrary of *fundus mendax*, Odei. of this Book. *Horace* tells us, that with his fountain, ſmall wood, and a crop ſufficient to ſupply his neceſſities, he was happier than an *African* monarch. But my felicity, ſays he, *illum fallit, is unknown to him*; that is, he cannot conceive how I ſhould be happy, and he miſerable, and is a ſtranger to that real ſatisfaction and delight which accompanies a quiet and eaſy life, void of care and anxiety.

9 *Bees of Calabria.* He means the honey of *Tarentum*, a town in *Calabria*, which, Book II. Ode vi. he oppoſes to that of *Hymettus*, a mountain of *Attica*, whoſe honey was very famous.

10 *Leſtry-*

The KEY.

THE ſureſt way to arrive at happineſs in this world, is to aim at contentment; and when we poſſeſs a moderate ſhare of the good things of it, to reſt ſatisfied with that, without too eagerly purſuing after more, as neceſſary to our eaſe and well-being. A man who ſets his heart on honors and preferments, ſeldom knows how to moderate his deſires: Every ſtep he advances in the way of ambition, increaſes his inclination of mounting higher, and, overlooking all that he hath hitherto attained, he ſtill reckons himſelf unhappy, while there are any ſteps left, by which he may aſcend to higher

prefer

Quanto quiſque ſibi plura negaverit,
A Dîs plura feret. Nil cupientium
Nudus caſtra peto; & transfuga divitum
Partes linquere geſtio;
Contemptæ dominus ſplendidior rei,
Quàm ſi quidquid arat non piger Appulus
Occultare meis dicerer horreis,
Magnas inter opes inops.
Puræ rivus aquæ, ſilvaque jugerum
Paucorum, & ſegetis certa fides meæ,
Fulgentem imperio fertilis Africæ
Fallit, ſorte beatior.
Quanquam nec Calabræ mella ferunt apes,
Nec Læſtrygoniâ Bacchus in amphorâ
Langueſcit mihi, nec pinguia Gallicis
Creſcunt vellera paſcuis;
Importuna tamen pauperies abeſt;
Nec, ſi plura velim, tu dare deneges.
Contracto meliùs parva cupidine
Vectigalia porrigam,
Quàm ſi Mygdoniis regnum Halyattici
Campis continuem. Multa petentibus
Deſunt multa. Benè eſt, cui Deus obtulit
Parcâ quod ſatìs eſt manu.

Quanto quiſque negaverit ſibi plura, tanto feret plura à Diis. Nudus peto caſtra cupientium nil; & transfuga geſtio linquere partes divitum; ſplendidior dominus contemptæ rei, quàm ſi dicerer occultare meis horreis quicquid Appulus non piger arat, inops inter magnas opes. Rivus puræ aquæ, & ſilva paucorum jugerum, & certa fides meæ ſegetis, fallit fulgentem imperio fertilis Africæ, atque ejus ſorte beatior eſt. Quanquam nec Calabræ apes mella ferunt, nec Bacchus langueſcit mihi in amphorâ Læſtrygoniâ, nec pinguia vellera creſcunt Gallicis paſcuis; tamen importuna pauperies abeſt; nec, ſi velim plura, tu deneges dare. Meliùs porrigam parva vectigalia contracto cupidine, quàm ſi continuem regnum Halyattici Mygdoniis campis. Multa deſunt petentibus multa. Benè eſt illi, cui Deus obtulit quod ſatìs eſt parcâ manu.

ANNOTATIONS.

10 *Leſtrygonian jar.* The *Leſtrygones* were a people of *Italy*, on the ſea-coaſt of *Campania*, whoſe city was called *Formia*, and was ſituated between *Cajeta* and *Minturnæ*. They were ſo called from the *Leſtrygones* of *Sicily*, of whom they were a colony, according to the remark of *Dacier*.

11 *Lydia*; in the original *regnum Halyattici*, ſo called from *Halyattes*, a king of it, and the father of *Cræſus*, famed for his riches.

12 *Phrygia*: in the original *Mygdoniis campis*. *Mygdonia* was a region bordering upon *Phrygia*, one of the moſt fertile and opulent kingdoms in *Aſia*. *Midas* was one of its kings, whoſe great riches were exceeded only by his covetouſneſs. He had a power to turn whatever he touched into gold.

The KEY.

preferments. On the other hand, a man, who has learned to govern his paſſions, can look upon all theſe with indifference, and, content with his ſmall poſſeſſions, that are ſufficient to ſupply his wants, is happier than a king or an emperor. Pomp, honors, and dignities, he thinks meanly of; nor are the advantages that flow from them, equal, in his eſteem, to the cares, anxieties, and trouble, that attend them. All this *Horace* has finely repreſented to us in the preſent ODE. He begins with ſhewing the power of riches, which is uſually the firſt thing men purſue after, being neceſſary to enable

The KEY.

enable them to compaſs their other deſigns. When the daughter of *Acriſius* was ſo cloſely ſhut up, that it ſeemed vain to attempt getting acceſs to her; yet gold, ſufficient to remove all obſtacles, by corrupting her keepers, found an eaſy admiſſion. The avarice of *Eriphyle* induced her to an action that proved the ruin of her family. *Philip*, king of *Macedon*, made uſe of the ſame weapons in ſtorming the moſt impregnable forts, and the attacks he made with this train of artillery ſeldom failed of ſucceſs. After the poet has thus ſhewn the vaſt power and influence of gold, he proceeds to ſpeak of the inconveniences of it, and obſerves, that it is attended with care and anxiety, and uſually begets a deſire after more. For this reaſon, he has always dreaded pomp and grandeur, and, ſatisfied with a moderate fortune, ſhunned to aſſociate with the rich and powerful, eſteeming himſelf much happier in his ſmall poſſeſſions, than if he were monarch of the moſt extenſive and opulent kingdom in the world. True, ſays he, an *African* king cannot conceive how, with a wood of a few acres, a ſpring of clear water, and a ſmall crop, my condition ſhould be preferable to his. He is a ſtranger to that real enjoyment which flows from

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ODE XVII.

To ÆLIUS LAMIAS.

He praiſes the nobility of LAMIAS; and then admoniſhes him that he cheerfully ſpend the next day.

O Ælius Lamias [1], nobly deſcended from the ancient Lamus [2] (ſince hiſtory records that both the former Lamiæ were named from him, and all the ſucceeding generations, and different families of the Lamiæ, mentioned in our ſtanding annals), you draw your origin from that chief, who firſt built the city of Formia [3], and ruled far and wide upon the borders of the Liris [4] which empties itſelf into the Lake Marica [5]. To-morrow

ANNOTATIONS.

1 *Ælius Lamias.* This is the ſame *Ælius Lamias*, of whom he ſpeaks in the twenty ſixth Ode of the firſt Book. The *Ælians* were divided into ſeven or eight families, all plebeian, but very ancient, and illuſtrious, on account of the many offices and dignities they had borne. They were diſtinguiſhed by different names, as the *Tuberones*, *Pœti*, *Galli*, *Sejani*, *Ligures*, *Lamiæ*, &c. nor ought we to omit that the emperor *Antoninus* was of that race.

2 *Ancient Lamus.* This *Lamus* was the ſon of *Neptune*, who firſt laid the foundation of the city *Formia*, and reigned in it. *Homer*, in the tenth Book of his Odyſſey, ſays, *The ſeventh day we arrived at* Leſtrygonia, *a great city, and the reſidence of king* Lamus.

3 *Formia*; anciently a famous city upon the ſea-coaſt of *Campania*, between *Cajeta* and *Minturnæ*. It was built, as we have ſeen,

The KEY.

from an eaſy, quiet life, void of care and ceremony. For, ſays he, though I have not the fineſt kind of honey, nor the wine that is in the greateſt repute, yet I have what is ſufficient to ſupply the wants and neceſſities of life, and am not without many of the comforts of it; for which reaſon, I regard the others rather as ſuperfluities and redundancies, than things really needful. I am ſecure againſt the attacks of poverty; and, were I covetous of greater poſſeſſions, I know that *Mæcenas* would not let me be without them; and this is more than ſufficient to ſatisfy all my deſires. Men ſeldom know when they are well; the more we covet to poſſeſs, the greater are our wants: he only, of all men, ſeems, to me, to be really happy, on whom heaven hath, with a moderate fortune, beſtowed a virtuous and contented mind.

It is uncertain when this ODE was written; but it was probably in the latter part of his life: for although he begins with repreſenting the power and great influence of gold, yet his principal deſign is to thank *Mæcenas* for his liberality, and tell him he had given him what was ſufficient to ſatisfy his utmoſt deſires, and, in the contented enjoyment of it, render him as happy as, in this world, he could expect to be.

ODE XVII.

Ad ÆLIUM LAMIAM.

Laudat nobilitatem LAMIÆ; *deinde admonet ut hilariter exigat craſtinum diem.*

ÆLI, vetuſto nobilis ab Lamo
(Quando & priores hinc Lamias ferunt
Denominatos, & nepotum
Per memores genus omne faſtos),
Auctore ab illo ducis originem,
Qui Formiarum mœnia dicitur
Princeps, & innantem Maricæ
Litoribus tenuiſſe Lirin

ORDO.

O *Æli* Lamia, *nobilis ab vetuſto Lamo* (*quando* quidem hiſtoriæ *ferunt & priores Lamias hinc denominatos* eſſe, & *omne genus nepotum per faſtos memores* eorum), *ducis originem ab illo auctore, qui princeps dicitur* incoluiſſe *mœnia Formiarum, & latè tyrannus tenuiſſe Lirin in-*

ANNOTATIONS.

ſeen, by king *Lamus*; others give out, that it was built by the *Lacedemonians*. But the real truth of the matter is, that the *Lacedemonians* rebuilt and repeopled it long after the *Leſtrygonians*, giving it the name of *Formia*, on account of its fine ſituation, and convenient harbour for ſhipping.

4 *The Liris*; a river in *Italy*, dividing *Latium* from *Samnium* and *Campania*, and running through *Minturnæ*, a city not far from *Formia*. After leaving *Formia*, it loſes itſelf in a marſh called *Marica*. *Lamus* built moles upon this river, and thereby rendered it navigable.

3 *Marica*; a marſh near the mouth of the *Liris*; it was not far from a wood, which *Strabo* deſcribes below *Minturnæ*. This wood was held ſacred by all the inhabitants round about; and *Dacier* is of opinion it was conſecrated to *Circe*, who, after her death, was called *Marica*. It is of *Circe* that

row, unleſs the aged crow the foreteller [6] of rain deceive me, a tempeſt from the eaſt will ſtrow the woods with many leaves, and cover the ſhore with uſeleſs ſea-weeds [7]: therefore, while it is convenient, gather together your dry wood; for to-morrow [8], ſurrounded with your domeſtics who ſhall have laid aſide their work, you will paſs away the bad ſeaſon with a caſk of excellent wine, and a hog of two months old.

ANNOTATIONS.

that we ought to underſtand theſe lines of the ſeventh book of the *Æneid*:

Hunc Fauno & Nymphâ genitum Laurente Maricâ
Accipimus.

King Latinus *was begotten of* Faunus *and the* Laurentian *nymph* Marica.

6 *The crow the foreteller of rain.* Ode xxvii. he calls her *divinam imbrium imminentum*. The crow preſages rain when ſhe ſings, or walks alone upon the ſea-ſhore, or banks of rivers. Thus, *Virg. Georg.* Book I.

Tum cornix plenâ pluviam vocat improba voce,
Et ſola in ſiccâ ſecum ſpatiatur arenâ.

Then the crow foretold the approach of rain by her hoarſe voice, and walking alone upon the ſhore. And *Pliny*, Chap. 35. B. xviii. *Et cùm terreſtres volucres contra aquas clangores dabunt perfundentes ſeſe, ſed maximè cornix. It is a mark of rain, when terreſtrial birds, eſpecially the crow, make their voice to be heard near the waters, or bathe themſelves.*

7 Uſeleſs

The KEY.

AN honorable deſcent, and opulent fortune, are no farther to be valued than as they place a man in a proper point of light, to diſtinguiſh himſelf by virtuous and praiſeworthy actions. When a man's behaviour, in all reſpects, correſponds with them, when he employs the ſuperiority and advantages they give him above others, for the good and happineſs of mankind, then are they to be mentioned to his honor. This was the caſe of *Ælius Lamias*, to whom the preſent ODE is addreſſed. He was of an illuſtrious race, had a conſiderable eſtate, and, by his merit and capacity, had

ODE XVIII.

To FAUNUS.

He prays that he would be favorable to him and his flocks.

O Faunus [1], lover of Nymphs [2] who always ſhun you, I pray that you would gently paſs over my confines and ſunny fields, and depart [3] favorable and without hurt to my riſing flock: if I have been careful to ſacrifice to you yearly a tender

ANNOTATIONS.

1 *Faunus.* This is the ſame with the *Pan* of the *Greeks*. He was called *Faunus* by the *Latins*, according to *Varro*, 6. *de Ling. Latin. quòd ſoleat fari in ſilveſtribus locis; because he was wont to ſpeak in the woods and groves.* Whence he was accounted the God of the woods and fields. He was ſacrificed to at *Rome* twice every year: in the beginning of the ſpring, that he would preſerve and cheriſh the riſing crop; and in the

Latè tyrannus. Cras foliis nemus
Multis, & algâ littus inutili
Demiſſa tempeſtas ab Euro
Sternet, aquæ niſi fallit augur
Annoſa cornix: dum potes, aridum
Compone lignum; cras genium mero
Curabis, & porco bimeſtri
Cum famulis operum ſolutis.

nantem littoribus Maricæ. Cras tempeſtas demiſſa ab Euro ſternet nemus foliis multis, & littus algâ inutili, niſi anneſa cornix augur aquæ me *fallit: dum potes, compone aridum lignum; cras, cum famulis ſolutis operum, curabis genium mero, & porco bimeſtri.*

ANNOTATIONS.

7 *Uſeleſs ſea-weeds*; *algâ* in the original. Thus, Satire v. Book II.

Et genus & virtus, niſi cum re, vilior algâ eſt.
Both parentage and virtue, without an eſtate, are of leſs value than a ſea-weed.

8 *To-morrow.* Several commentators take this to be the feaſt of *Lamia*'s birth-day; but it is a miſtake, as *Cruquius* and *Des Prez* obſerve: for the ancients never ſhed blood in remembrance of that day on which they began to live; they only offered flowers, corn, &c. So that the mention of a hog, &c. quite deſtroys that opinion. What may have given riſe to that error, was probably the expreſſion, *Cras genium mero curabis.* But, as *Dacier* obſerves, *curare genium, indulgere genio*, ſignify no more than *diem genialiter agere.* *Horace* therefore ſays to *Lamias*, that as next day the bad weather would hinder him from going abroad, he ought to ſpend the time at home in the moſt agreeable and diverting manner.

The KEY.

had raiſed himſelf to be a lieutenant-general in *Auguſtus*'s army, in the *Spaniſh* war; and behaved ſo well in that ſtation, as to be honored and eſteemed by all good men. *Horace* therefore, with great propriety, here takes notice of the hereditary honors of one who became them ſo well, and whoſe actions added a new grace and luſtre to them. The deſign of the ODE is ſufficiently explained in the notes; ſo that it is not neceſſary to ſay any thing more of it here.

It is not eaſy to fix the date of this ODE; *Dacier* thinks it muſt have been made after the 26th and 36th of Book I.

ODE XVIII.

Ad FAUNUM.

Ut ſibi ſuiſque propitius ſit.

FAUNE, Nympharum fugientum amator,
Per meos fines & aprica rura
Lenis incedas, abeaſque parvis
Æquus alumnis:
Si tener pleno cadit hœdus anno,

ORDO.

O *Faune, amator Nympharum fugientum*, precor *incedas lenis per meos fines & aprica rura*, utque *abeas æquus parvis alumnis: ſi tener hœdus cadit pleno anno, nec*

ANNOTATIONS.

the nones of *December*, after gathering in the fruits of the earth, that he would ſend health and fruitfulneſs among their flocks.

2 *Nymphs who always ſhun you.* For *Faunus*, and the reſt of the ruſtic Gods, are repreſented by the ancients as very amorous and ſalacious; whence they were ſhunned by the Nymphs, the chaſte *Dryades*, &c. who were ſuppoſed to preſide over the woods and trees. The ancients would mark by this the fecundity of the earth.

3 *Depart.* *Dacier* remarks here, that, in

tender kid; if I have not been wanting to pour wine liberally into the cup a friend to *Venus*[4], and made your ancient altar ſmoke with incenſe.

When the nones the fifth of December, ſacred to you, return, all our flocks ſport in the graſſy fields; and the whole village[5] celebrating your feaſt divert themſelves in the meadows with the ox, who that day is allowed to reſt: the wolf ſtrays among the lambs[6] who fear nothing under your protection; the woods ſcatter their green leaves to your honor; and the laborer rejoiceth to beat with his foot the hated earth.

ANNOTATIONS.

order rightly to underſtand the Ode, and eſpecially this paſſage of it, we ought to know that the ancients feigned, that the greater part of theſe Gods paſſed the winter in one place, and the ſummer in another. *Faunus* was of this number; he came into *Italy* on the thirteenth of *February*, and returned into *Arcadia* on the fifth of *December*. There was a ſacrifice to him on his arrival, and another at his departure.

4 *A friend to Venus.* He calls the cup the friend or companion of *Venus*; becauſe *Venus* and *Bacchus* are very nearly related, and the one has need of the aſſiſtance of the other. *Ovid. Vina parant animos Veneri*; *wine prepares the heart for love.*

5 *The whole village.* This is a metonymy; the place, for the people in it. *Chabotius. Dicitur feſtus pagus per Metonymiam ſubjecti pro incolis pagi, qui tuo numine feriantur à negotiis, & bos ſolutus eſt jugo. The whole village feaſting is a metonymy of the ſubject for the inhabitants of the village, who to celebrate your feaſt ceaſe*

The KEY.

AS *Pan* was the Deity ſuppoſed to preſide over the flocks and fields, the ancients uſually made their addreſſes to him; in the ſpring, that he would render their lands fruitful; and in winter, that he would preſerve their flocks during the bad ſeaſon. The ODE now before us may be conſidered as an addreſs of this kind. It conſiſts of two parts: the firſt contains the prayers of the poet,

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ODE XIX.

To TELEPHUS.

He facetiouſly reproves him, that, dedicating himſelf to ancient hiſtory, he overlooks what belongs to a pleaſant and happy life.

O Telephus[1], you relate how many ages paſſed between Inachus[2] and Codrus[3], who was not afraid to die for his country;

ANNOTATIONS.

1 *Telephus*; a poet of *Horace*'s acquaintance, and his rival with reſpect to his miſtreſs *Lydia*, as we may collect from Ode xiii. Book I. He, meeting *Horace* when *Murena* was received augur, entertained him only with remarks on the *Grecian* hiſtory. *Horace* interrupts him, ſaying, that he ſhould rather think at what hour they could

Larga nec deſunt Veneris ſodali
Vina crateræ; vetus ara multo
Fumat odore.
Ludit herboſo pecus omne campo,
Cùm tibi Nonæ redeunt Decembres;
Feſtus in pratis vacat otioſo
Cum bove pagus:
Inter audaces lupus errat agnos;
Spargit agreſtes tibi ſilva frondes;
Gaudet inviſam pepuliſſe foſſor
Ter pede terram.

larga vina deſunt crateræ ſodali Veneris; & vetus ara tua *fumat multo odore. Cùm Nonæ Decembres, tibi* conſecratæ, *redeunt, omne pecus ludit herboſo campo; pagus feſtus vacat in pratis cum otioſo bove: lupus errat inter agnos audaces; ſilva ſpargit tibi agreſtes frondes; foſſor gaudet pepuliſſe ter pede inviſam terram.*

ANNOTATIONS.

ceaſe from their ordinary labor, and the ox is freed from the yoke. *Des Prez* will have it, that this feaſt was copied from the *Jewiſh* ſabbath, on which reſt was enjoined both to man and beaſt.

6 *The wolf ſtrays among the lambs.* *Dacier* obſerves, that this was a great proof of the power of *Faunus*, and of the confidence the village had in his protection. Thus the prophet *Iſaiah*, to mark the power of the *Meſſiah*, and the peace which his coming ſhould ſpread over the earth, makes uſe of the ſame figure, Chap. xi. 6. *The wolf ſhall lie down with the lamb, and the leopard with the kid, and the calf, and young lion, and the fatling together, and a little child ſhall lead them.*

The KEY.

poet, that the God would be favorable; and the motives he urges, that his ſuit might be heard, *viz.* the zeal and aſſiduity he ſhewed in his worſhip. The ſecond may be conſidered as a celebrating the praiſe of the God, by recounting his benefits, the confidence all had in his protection, and the joy and feaſting of the village.

It is uncertain at what time this ODE was written.

ODE XIX.

Ad TELEPHUM.

Jocosè reprehendit eum, quòd, deſcribens veteres hiſtorias, negligat ea quæ pertinent ad jucundè vivendum.

QUANTUM diſtet ab Inacho
Codrus, pro patriâ non timidus mori,

ORDO.

O Telephe, *narras quantum Codrus, non timidus mori pro patriâ, diſtet*

ANNOTATIONS.

could beſt meet, to drink to the health of the new augur, and ſhow their joy at the honor done to one of their beſt friends.

2 *Inachus*; the king of the *Argives*, who founded a kingdom at *Argos*, in the year of the world 2093, in the time of the patriarch *Abraham*, as *Dacier* has it.

3 *Codrus*; the laſt king of *Athens*. He was the ſon of *Melanthus*, who was deſcended from *Neleus* king of *Pylos*, who was the firſt of that race that reigned in *Athens*, in the room of *Thymetes*, the natural ſon of *Demophoon*, the ſon of *Theſeus*. In the time of this king, the *Peloponneſians*, being engaged in a war with the *Athenians*, were told by an oracle, that victory ſhould fall to that ſide whoſe general ſhould be ſlain. *Codrus* hearing of

try; you ſpeak of the race of Æacus, and give a hiſtory of all the battles that were fought under the ſacred walls of Troy: but you are quite ſilent at what price we may buy a hogſhead of the beſt Chian wine, who will warm the bath [4], who will afford us his houſe, and at what hour I can fence againſt the piercing colds [5].

Speedily, boy, give me a cup in honor of the new moon [6], one for midnight, and one in honor of the augur [7] Murena [8]; then let the cups be mixed three or nine moderate ones. The poet in his enthuſiaſm, who makes his court to the Muſes, will demand that the number of cups be nine. But the Grace, joined with the two naked ſiſters, Euphroſyne and Thalia, averſe to noiſe will not allow above three. I muſt drink liberally to-day; this madneſs pleaſes me. Why doth the ſound of the Berecynthian horn [9] ceaſe? Why doth the flute hang upon the wall with the ſilent harp? I hate to ſee hands, ſkilful in playing, not employed. Spread, boy, roſes upon the table. Let envious Lycus [10] hear our mad noiſe, and our neighbour very unfit for that old gallant. Chloë now ripe for marriage is in love with your buſhy fine locks, and beauty more ſhining than the ſtars of the night. I burn with the ſlow fire of love [11] kindled in me by the amiable Glycera.

ANNOTATIONS.

it, went diſguiſed into the camp of the enemy, and, quarrelling with a private ſoldier, was ſlain by him. Upon this, the *Peloponneſians* departed, and left the *Athenians* in peace. According to *Dacier*, he lived about the time of *Saul*, in the year of the world 2782, a hundred years after the *Trojan* war. By this computation, the number of years between *Inachus* and *Codrus* muſt have been 789.

4 *Warm the bath. Temperet aquam ignibus.* The ancients always bathed before they ſat down to their feaſts.

5 *Piercing colds.* In the original *Peligni frigoribus.* The *Peligni* were a people of *Italy*, ſeparated from the *Sabines* by the *Marſi*. Their country is very mountainous, and conſequently extremely cold; whence the expreſſion *Peligmum frigus.*

6 *New moon.* It would ſeem, *Horace* was at table when he made this Ode; for he here continues his diſcourſe, and, without waiting for the anſwer of *Telephus*, calls for a cup, meaning, that they ought not any longer to defer celebrating the feaſt.

7 *The augur.* The college of augurs was inſtituted at *Rome* by *Numa*. They were at firſt only four in number, all patricians. The commons being afterwards admitted to the ſame honor, they were increaſed to nine. In fine, *Sylla* added ſix more, and made the number fifteen. It was an office of the higheſt conſideration, becauſe it was in their power to render fruitleſs all the reſolutions and debates of the ſenate and people. This was the reaſon, that men of the firſt rank in the commonwealth, who had been conſuls, and honored with a triumph,

The KEY.

IT is a moſt agreeable talent in an hiſtorian, to be able to draw up his armies, and fight his battles, in proper expreſſions; to ſet before our eyes the riſe and cauſes of the war, the wiſdom and conduct of the generals, the bravery and reſolution of the whole army, and the diviſions and jealouſies of the great men, leading us, ſtep by ſtep, into the ſeveral actions and events of the hiſtory.

Narras, & genus Æaci,
Et pugnata ſacro bella ſub Ilio:
Quo Chium pretio cadum
Mercemur, quis aquam temperet ignibus,
Quo præbente domum, & quotâ
Pelignis caream frigoribus, taces.
Da Lunæ properè novæ,
Da noctis mediæ, da, puer, auguris
Murenæ; tribus aut novem
Miſcentur cyathis pocula commodis.
Qui Muſas amat impares,
Ternos ter cyathos attonitus petet
Vates. Tres prohibet ſupra
Rixarum metuens tangere Gratia,
Nudis juncta ſororibus.
Inſanire juvat. Cur Berecynthiæ
Ceſſant flamina tibiæ?
Cur pendet tacitâ fiſtula cum lyrâ?
Parcentes ego dexteras
Odi. Sparge roſas. Audiat invidus
Dementem ſtrepitum Lycus,
Et vicina ſeni non habilis Lyco.
Spiſsâ te nitidum comâ,
Puro te ſimilem, Telephe, veſpero,
Tempeſtiva petit Chloë *.
Me lentus Glyceræ torret amor meæ.

* Rhode, *Bentl.*

ab Inacho, & genus Æaci, & bella pugnata ſub ſacro Ilio: taces verò *quo pretio mercemur Chium cadum, quis temperet aquam ignibus, quo præbente domum, & quotâ* horâ *caream Pelignis frigoribus. Da properè, puer,* poculum *Lunæ novæ, da* poculum *noctis mediæ, da auguris Murenæ; pocula miſcentur tribus aut novem cyathis commodis. Vates, qui amat Muſas impares, attonitus petet ter ternos cyathos. Gratia, juncta nudis ſororibus, metuens rixarum prohibet tangere ſupra tres. Juvat inſanire. Cur ceſſant flamina tibiæ Berecynthiæ? Cur pendet fiſtula cum tacitâ lyrâ? Ego odi parcentes dexteras. Sparge roſas. Audiat invidus Lycus dementem ſtrepitum, & vicina non habilis ſeni Lyco. O Telephe, tempeſtiva Chloë petit te nitidum ſpiſſâ comâ, te ſimilem puro veſpero. Lentus amor Glyceræ meæ torret me.*

ANNOTATIONS.

triumph, were ſo deſirous of having a place among them. The emperors themſelves earneſtly ſought after it. *Auguſtus* thought he did great honor to his ſon *Lucius Cæſar*, by procuring him that dignity.

8 *Murena.* This is the ſame *Licinius Murena*, who was brother-in-law to *Mæcenas*, and afterwards conſpired againſt *Auguſtus*; ſee Book II. Ode x.

9 *Berecynthian horn.* This is the ſame with the *Phrygian* flute. It was ſo called from *Berecynthus*, a mountain in *Aſia*, upon the borders of *Phrygia* and *Caria*, not far from *Apamia* and mount *Celænæ*. *Baud.* Upon this mountain *Cybele*, the mother of the Gods, was worſhipped.

10 *Lycus*; an old man, *Horace*'s neighbour, who kept a young miſtreſs. The poet, as *Dacier* obſerves, mentions him no-where elſe.

11 *Slow fire of love.* In the original *lentus amor*. The expreſſion is much the ſame with that, Ode xiii. Book I. *Quàm lentis penitùs macerer ignibus.*

The KEY.

hiſtory. We love to ſee the ſubject unfolding itſelf by juſt degrees, and breaking in upon us inſenſibly, that we may be kept in a pleaſant ſuſpenſe, and have time given us to raiſe our expectations, and ſide with one of the parties concerned in the relation. *Telephus*, to whom this ODE is addreſſed, was, no doubt, a man of a rare genius this way, and ſo fond of the ſtudy of hiſtory and

The KEY.

antiquity that he could think of nothing elſe. His converſation conſtantly ran upon this ſubject; and even, on theſe occaſions, where nothing but mirth and jollity ought to have taken place, this was frequently made the theme of diſcourſe. When *Murena* was choſen augur, *Horace*, with ſome of his friends, had, it is likely, met together, to expreſs their joy on that occaſion. *Telephus*, who was one among them, according to his uſual way, introduced a diſcourſe of hiſtory, and entertained them with calculating the æras and epochas of antiquity. *Horace*, inſtead of giving a direct anſwer

ODE XX.

To PYRRHUS.

Not to take away beautiful NEARCHUS from his miſtreſs.

O Pyrrhus [1], do not you ſee [2] to what danger you expoſe yourſelf, when you attempt to carry off the young of a Getulian lioneſs [3]? You, who are a timorous robber, will ſoon fly the obſtinate fight; when ſhe ſhall force her way through oppoſing crouds of young men, demanding back the beautiful Nearchus [4]: a great conteſt then will ariſe, which of you ſhall enjoy the prize.

Mean time [5] while you draw out your ſwift arrows, and ſhe prepares her fearful teeth; it is ſaid that Nearchus [6], arbiter of the fight, has placed the palm under his bare foot, and refreſhes in the gentle wind his ſhoulders adorned with his perfumed hair; beautiful as Nireus [7], or the young Trojan [8] whom Jupiter ſtole from mount Ida [9].

ANNOTATIONS.

3 *Pyrrhus.* He was a friend and acquaintance of *Horace*'s; ſee Ode iv. of this Book.

2 *Do not you ſee?* *Horace* here brings in an allegory by way of a queſtion, comparing a woman, deprived of her lover, to a lioneſs that has loſt her young.

3 *Getulian lioneſs.* *Getulia*, a country of *Africa*, near the *Syrtes*; a nurſery of lions, and inhabited by a brave and warlike people. *Virgil.* Æn. IV. 40.

Hinc Getulæ urbes, genus inſuperabile bello.

Hence the cities of the Getulians, *a people unconquerable in war.*

4 *Nearchus*, a *Greek* word, the ſame with *nauclerus* in *Latin*; the maſter or governor of a ſhip. Here it is a proper name.

5 *Mean time.* This is a continuation of the allegory mentioned in the ſecond note. He gives arrows to *Pyrrhus*, as a man, and teeth to her, as a lioneſs.

6 *It is ſaid that Nearchus.* This is a metaphorical

The KEY.

IT is probable, that that *Pyrrhus*, to whom this ODE is addreſſed, was a friend or companion of *Horace*. He was endeavouring to

The KEY.

anſwer to what he ſaid, interrupted him by ſinging this ODE, which we may ſuppoſe made *extempore*, and at table. He tells him, that it was more ſuitable at preſent, to think of providing good wine, to drink to the health of the new augur, and ſhew their joy at the honor which was done to one of their beſt friends.

This ODE, according to *Dacier* and *Des Prez*, was written in the year of the city 730, and 43d of *Horace*'s age, and 21 before CHRIST. According to which computation, it is now 1760 years old.

ODE XX.

Ad PYRRHUM.

Ne abſtrahat formoſum NEARCHUM *à ſuâ meretriculâ.*

NON vides quanto moveas periclo,
Pyrrhe, Getulæ catulos leænæ?
Dura pòſt paulò fugies inaudax
Prœlia raptor;
Cùm per obſtantes juvenum catervas
Ibit, inſignem repetens Nearchum:
Grande certamen, tibi præda cedat
Major an illi.
Interim dum tu celeres ſagittas
Promis, hæc dentes acuit timendos;
Arbiter pugnæ poſuiſſe nudo
Sub pede palmam
Fertur, & leni recreare vento
Sparſum odoratis humerum capillis;
Qualis aut Nireus fuit, aut aquosâ
Raptus ab Idâ.

ORDO.

O *Pyrrhe*, an *non vides quanto periculo moveas catulos Getulæ leænæ? Paulò pòſt* tu, *inaudax raptor, fugies dura prælia; cùm ibit per obſtantes catervas juvenum, repetens inſignem Nearchum: grande certamen* erit inter vos, an *major præda cedat tibi an illi. Interim dum tu promis celeres ſagittas*, & dum *hæc acuit dentes timendos*; Nearchus, *arbiter pugnæ, fertur poſuiſſe palmam ſub nudo pede, & recreare humerum ſparſum odoratis capillis leni vento; qualis aut Nireus fuit, aut* Ganymedes *raptus ab aquoſâ Idâ.*

ANNOTATIONS.

taphorical way of ſpeaking; ſhewing the great indifference of *Nearchus*, and how little he regarded which of them got the victory. *Palma*, the palm, is a metonymy of the ſign for the thing ſignified.

7 *Nireus*, the ſon of *Charopus* and *Aglaia*, and king of *Naxos*, an iſland of the *Ægean* ſea. He was the moſt beautiful of all the *Grecian* princes before *Troy*, except *Achilles*.

8 *The young Trojan. Ganymede*, the ſon of *Tros*, king of *Troy*, whom *Jupiter*, in the form of an eagle, ſnatched up, and made his cup-bearer, inſtead of *Hebe*.

9 *Mount Ida*; a high hill in *Phrygia*, not far from *Troy*, famous for the controverſy of *Pallas*, *Juno* and *Venus*, about the apple of diſcord, which was adjudged to *Venus* by *Paris*.

The KEY.

to alienate the heart of *Nearchus* from a miſtreſs, who was deſperately in love with him. The poet adviſes him to give over the attempt.

The KEY.

attempt. *Horace* very naturally compares the lady to a lioneſs that has loſt her young; and thereby intimates to his friend the danger he would be expoſed to, if he perſiſted in his deſign: for, of all the paſſions, revenge gives us the leaſt quiet, and ſets us moſt eagerly on to attempt ſomething againſt the perſon who has offended

ODE XXI.

To his BOTTLE.

He merrily admoniſheth it to pour out good old wine in honor of CORVINUS; and afterwards takes occaſion to ſum up the virtues of wine.

O Worthy caſk [1], of the ſame age with me [2] who was born when Manlius was conſul, whether you carry in your boſom [3] joy, or grief, quarrels, or the furious tranſports of love, or eaſy and quiet ſleep; under whatever conſulſhip [4] you was ſtored with good Maſſic wine, O worthy to be produced on the beſt day of the feaſt; come down, at the deſire of Corvinus [5], to furniſh us with the choiceſt wine.

Although he be inſtructed in the principles of the Socratical philoſophy [6], yet will he prove no enemy to thee. It is known that the virtue of old Cato [7] was often enlivened and invigorated by wine. You with a gentle violence [8] can tame the moſt obſtinate mind; you can ſoften the cares of the wiſe, and bring to light their moſt hidden ſecrets: you reſtore hope and reſolution

ANNOTATIONS.

1 *O worthy caſk. Pia Teſta. Joculatoria eſt hæc Ode (ait Chabotius), ubi poëta colloquitur cum ſuâ amphorâ, tanquam cum homine, ac ipſi tribuit quæ vino in ipſo contento maximè conveniunt.* This Ode is of a jocular kind, where the poet addreſſes his caſk, as if it were a man, and aſcribes to it what agrees only to the wine it contains.

2 *Of the ſame age with me.* That is, filled the ſame year in which I was born, under the conſulſhip of *L. Manlius Torquatus* and *L. Aurelius Cotta*, in the year of the city 688.

3 *Whether you carry in your boſom.* *Horace* deſcribes here the different effects of wine, according to the different tempers of thoſe who drink it. And, that he might do it with the greater wit and judgment, he makes uſe of a very agreeable figure, by ſaying, that the caſk carries in its boſom complaints, mirth, quarrels, love, and ſleep. This, it muſt be allowed, is a very ingenious way of deſcribing the thing.

4 *Under whatever conſulſhip.* The *Romans*, when they filled a caſk with wine, commonly marked it with the name of the perſon who was conſul at that time; ſo that the age of the wine always appeared from the name that was upon the veſſel.

5 *Corvinus.* This is the ſame *M. Valerius Meſſala Corvinus*, who was conſul in the year of the city 722, and is ſo much celebrated by *Tibullus*. But all the praiſes of that poet do him not ſo much honor, as the ſingle elogium of *Cicero*, in his 15th letter to *Brutus*. *Cave putes probitate, conſtantiâ, curâ, ſtudio reipublicæ quidquam ei eſſe ſimile*, &c. Nor can any perſon be found who

The KEY.

offended us. He, at the ſame time, endeavours to expoſe the folly and vanity of this conteſt, by the indifference and contempt wherewith this young man regarded the purſuits both of the one and the other.

It is uncertain at what time this ODE was written.

ODE XXI.

Ad AMPHORAM.

Jocosè admonet eam ut effundat vetuſtum vinum in gratiam CORVINI; *undè occaſione oblatâ commemorat laudes vini.*

O Nata mecum conſule Manlio,
Seu tu querelas, ſive geris jocos,
Seu rixam, & inſanos amores,
Seu facilem, pia teſta, ſomnum;
Quocunque lectum nomine Maſſicum
Servas, moveri digna bono die;
Deſcende, Corvino jubente,
Promere languidiora vina.
Non ille, quanquam Socraticis madet
Sermonibus, te negliget horridus.
Narratur & priſci Catonis
Sæpè mero caluiſſe virtus.
Tu lene tormentum ingenio admoves
Plerumque duro: tu ſapientium
Curas & arcanum jocoſo
Conſilium retegis Lyæo:
Tu ſpem reducis mentibus anxiis

ORDO.

O *Pia teſta, nata mecum Manlio conſule, ſeu tu geris querelas, ſive jocos, ſeu rixam, & inſanos amores, ſeu facilem ſomnum; quocunque nomine ſervas lectum Maſſicum, O digna moveri bono die; deſcende, Corvino jubente, promere languidiora vina. Ille, quanquam madet ſermonibus Socraticis, non horridus negliget te. Virtus priſci Catonis narratur & (etiam) ſæpè caluiſſe mero. Tu plerumque admoves lene tormentum ingenio duro: tu retegis curas & arcanum conſilium ſapientium jocoſo Lyæo: tu reducis ſpem viresque mentibus anxiis; & addis*

ANNOTATIONS.

who equals him in probity, reſolution, and a concern for the commonwealth.

6 *Socratical philoſophy.* The ſame with the Academic. *Socrates*, who was the founder of this philoſophy, was an *Athenian* by birth, and declared by the oracle of *Apollo* to be the wiſeſt man in his time. *Quintilian* calls him the fountain, as *Tully* before him the prince, of philoſophers. He was maſter of *Xenophon* and *Plato*, who have given a full account of him; for he left nothing in writing himſelf. He dedicated himſelf chiefly to the ſtudy of morality. In his old age, when he was accuſed of contemning the Gods, he was condemned to drink off a cup of poiſon, which he did with a ſerene and cheerful countenance, and behaved with the utmoſt probity and reſolution to the very laſt. After his death, the *Athenians*, repenting of their raſhneſs, in condemning, without ſufficient evidence, this great and good man, and full of indignation againſt thoſe who had wrongfully accuſed him, put them to death, and erected ſtatues to his honor.

7 *Old Cato.* *Cato* the cenſor, not *Cato* of *Utica*, as ſome groundleſsly imagine.

8 *You with a gentle violence.* In the original, *admovere tormentum*, of the ſame import as *adhibere vim*. It is a metaphor taken from war, when they advance with their batteries and machines to aſſault a town.

9 *The*

ſolution to the moſt dejected minds; and give boldneſs to the poor, who after ſharing your favors fear neither the ſtern look of monarchs, nor the arms of ſoldiers.

O honorable caſk, may Bacchus, and Venus, if ſhe will be favorably preſent, with the Graces ſlow to untie the knot of concord, and the burning lamps, continue you and our aſſembly, until the returning ſun [9] eclipſes the feeble light of the ſtars.

ANNOTATIONS.

9 *The returning ſun.* It was common for thoſe nocturnal meetings to keep together till day-light made them think of parting. Thus *Horace*, in the eighth Ode of the ſame Book, ſays to *Mæcenas*;

—— *Et vigiles lucernas*
Perfer in lucem.

And

The Key.

CHEERFULNESS is that excellent frame of mind, whereby a man is not only eaſy in his thoughts, but alſo a perfect maſter of all the paſſions, powers, and faculties of his ſoul: his imagination is always clear, and his judgment undiſturbed; and his temper is even and unruffled, whether in action or ſolitude. He comes with a reliſh to all thoſe good things nature has provided for him, taſtes the pleaſures of the creation which are round about him, and does not feel the full weight of thoſe accidental evils to which the life of man is obnoxious. As this cheerfulneſs therefore is the life and ſoul of converſation and company, we ſhould always endeavour to be poſſeſſed of it, when we expect to meet with any of our friends. This was the caſe with *Horace*, when he wrote this

ODE XXII.

To Diana.

He conſecrates to her the Pine-tree that ſhaded his country-ſeat.

O Diana [1], threefold Goddeſs [2], virgin-protectreſs of the mountains and groves, who being thrice invocated [3] heareſt the prayers of women in childbirth, and deliverеſt them

ANNOTATIONS.

1 *Diana.* The daughter of *Jupiter* by *Latona*, born at the ſame birth with *Apollo*. She was remarkable for her chaſtity, avoided the company of men, and lived in the woods, where ſhe exerciſed herſelf, and the Nymphs her companions, in hunting of wild beaſts, carrying always about with her a bow and quiver. She had many temples built to her, of which that at *Epheſus* was the moſt famous.

2 *Threefold Goddeſs.* Either becauſe of the threefold name ſhe bore, *Luna* in heaven,

Vireſque; & addis cornua pauperi,
Poſt te neque iratos trementi
Regum apices, neque militum arma.
Te Liber, &, ſi læta aderit, Venus,
Segneſque nodum ſolvere Gratiæ,
Vivæque producent lucernæ,
Dum rediens fugat aſtra Phœbus.

cornua pauperi, poſt te neque trementi iratos apices regum, neque arma militum. Te producent, Liber, & Venus, ſi læta aderit, & Gratiæ ſegnes ſolvere nodum, vivæque lucernæ, donec Phœbus rediens fugat aſtra.

ANNOTATIONS.

And *Propertius*, to teſtify his joy at the victory obtained by *Auguſtus* in the battle of *Actium*, ſays:

Sic noctem pătera, ſic ducam carmine, donec
Injiciat radios in mea vina dies.
"I will ſpend the night with a poem, until
"the ſun darts his beams on my wine."

The KEY.

this ODE. *Corvinus*, meeting him one day, told him that he would come to ſup with him: upon this, *Horace* endeavours to put himſelf into as good a humor as poſſible, and addreſſes his caſk to furniſh him with the beſt of wine. Wine is a friend to learning and philoſophy; it enlivens the genius, and ſtrengthens virtue. Wine relieves our cares, drives away deſpair, and gives courage to the indigent and unfortunate.

Rodellius dates this ODE either from the year of the city 723, when *Corvinus* entered upon his conſulſhip, or from the year 726, when he triumphed for his victory over the *Gauls*. According to that computation, it was either in the 36th or 39th Year of *Horace*'s age, before CHRIST 28 or 25; ſo that it muſt be either 1767, or 1764 years old.

ODE XXII.

In DIANAM.

Conſecrat Pinum imminentem villæ ſuæ.

MONTIUM cuſtos nemorumque virgo,
Quæ laborantes utero puellas
Ter vocata audis, adimiſque letho,
Diva triformis;

ORDO.

O Diana, *Diva triformis, virgo cuſtos montium nemorumque, quæ ter vocata audis puellas laborantes utero, adimiſque letho; pinus*

ANNOTATIONS.

heaven, *Diana* on earth, and *Proſerpine* in hell; or becauſe of the threefold appearance of the moon, the creſcent, the half, and the full moon.

3 *Thrice invocated.* If we conſider the difficulty that attends childbirth, and the danger there is either of loſing the mother, or the child, it will not ſeem ſtrange that the ancients uſually aſcribed a fortunate delivery to the aſſiſtance of ſome Goddeſs. The women uſually offered their prayers to her on that occaſion. *Ter. Andr.*

Juno Lucina, fer opem, ſerva me, obſecro.
O Lucina, *help, preſerve me, I beſeech you. Cicero de Nat. Deor. Ut apud Græcos Dianam eamque Luciferam, ſic apud noſ-*

them from death; the pine-tree [4] hanging over my village I conſecrate to thee, which I promiſe to ſprinkle every year joyfully with the blood of a boar [5] meditating a croſs bite to his adverſary.

ANNOTATIONS.

tros Junonem Lucinam in pariendo invocant. As among the *Greeks*, it is uſual for women in childbirth to call upon *Diana Lucifera*; ſo among the *Romans*, they invoke *Juno Lucina*.

4 *The pine-tree.* The pine was commonly ſacred to *Cybele* and *Iſis*. *Horace* here conſecrates it to *Diana*, becauſe, as *Dacier* obſerves, *Diana*, *Iſis*, *Cybele*, *Ceres*, &c. were but different names of the different attributes of the ſame divinity.

5 *A boar*

The KEY.

THE propenſity of the mind to religious worſhip, and its natural tendency to fly to ſome ſuperior being for ſuccour in dangers and diſtreſſes, are ſtrong proofs of a God and Providence; and that we were originally deſigned for the worſhip and ſervice of the ſupreme Creator of all things. Upon receiving any extraordinary and unexpected good fortune, gratitude naturally ariſes in our minds to ſome inviſible ſuperintendent; and we are forced to acknowledge that wiſdom and goodneſs ſhine in the make and conſtitution of things. *Horace*, in this ODE, makes his acknowledgments to *Diana* for the ſuccour ſhe had granted to one of his miſtreſſes

ODE XXIII.

To PHIDYLE.

The Gods are to be worſhipped with pure hands, and the teſtimony of a well-ſpent life.

O Ruſtic Phidyle [1], if you have lifted up your extended hands with their palms towards heaven [2] at the new moon [3]; if you have appeaſed the Houſhold-gods with incenſe, corn of this year's growth [4], and a hungry pig [5]: your fruitful vine ſhall not feel the deſtroying ſouth-weſt wind, nor your corn the barren blaſting [6], and the tender young of your flocks ſhall eſcape unhurt the dangerous ſeaſon of autumn.

For

ANNOTATIONS.

1 *Phidyle.* A proper name, derived from the *Greek* Φειδωλὸς, λὴ, *parcus*, *frugal*, *ſparing*. She was probably *Horace*'s houſekeeper, and had demanded the liberty of offering ſumptuous ſacrifices. For the women, who in the country are much given to ſuperſtition, were commonly intruſted with the care of the domeſtic ſacrifices.

2 *With their palms towards heaven.* This was the ordinary geſture in prayer, and ſo natural and proper to that duty, that almoſt all nations and religions have obſerved it. They always lifted up their hands in ſuch manner, that the palm was turned towards heaven; and this is the *manus ſupinas* of the original. In the firſt Book of the *Æneïs*, where *Æneas* is overtaken with a ſtorm, he addreſſes the Gods in this poſture.

— *Duplices tendens ad ſidera palmas.*

Lifting

Imminens villæ tua pinus eſto,
Quam per exactos ego lætus annos
Verris obliquum meditantis ictum
Sanguine donem.

imminens villæ eſto tua, quam ego per exactos annos lætus donem ſanguine verris meditantis ictum obliquum.

ANNOTATIONS.

5 *A boar.* The heathens never offered a ſhe-animal in ſacrifice to *Diana*, but commonly a boar, or a he-goat, becauſe theſe were very much given to venery, and conſequently the ſacrifice of them would be the more acceptable to that chaſte Goddeſs.

The KEY.

treſſes in childbed; and in teſtimony of his thankfulneſs for ſo great a favor, conſecrates to her the pine-tree that ſhaded his country-ſeat, under which he promiſes every year to ſacrifice a boar, and ſprinkle the tree with its blood.

When this ODE was written, is uncertain. *Du Hamel: Hanc Oden imminente partu Glyceræ ſcripſit Horatius, qua ipſi parturienti Dianam precatur: Horace*, ſays *Du Hamel*, wrote this ODE when *Glycera* was at the point of lying-in, in which he prays *Diana* to be propitious to her.

ODE XXIII.

Ad PHIDYLEN.

Dii puris manibus, ac conſcientiâ vitæ benè actæ, ſunt colendi.

CŒLO ſupinas ſi tuleris manus
Naſcente Lunâ, ruſtica Phidyle;
Si thure placâris & hornâ
Fruge Lares, avidâque porcâ:
Nec peſtilentem ſentiet Africum
Fœcunda vitis, nec ſterilem ſeges
Rubiginem, aut dulces alumni
Pomifero grave tempus anno.

ORDO.

O Phidyle ruſtica, ſi tuleris cœlo manus ſupinas naſcente Lunâ; ſi placâris Lares thure, & hornâ fruge, avidâque porcâ: nec fœcunda vitis ſentiet peſtilentem Africum, nec ſeges ſterilem rubiginem, aut dulces alumni grave tempus anno pomifero.

ANNOTATIONS.

Liſting up the palms of both his hands to heaven. And in the fourth *Æneïs*, where *Iarbas* prays againſt *Æneas*, when he heard that he was to marry queen *Dido*, and might at laſt ſubdue him:

Dicitur ante aras, media inter numina Divûm,
Multa Jovem manibus ſupplex orâſſe ſupinis.

He ſtood before the altar, amidſt the images of the Gods, and with the palms of his hands liſted towards heaven put up many petitions to Jupiter: that is, he made a long prayer to him in that poſture.

3 *At the new moon. Naſcente Lunâ, at the birth of the moon:* a metonymy for the time of the moon's firſt appearance. This was the uſual time of ſacrifice in the country.

4 *Corn of this year's growth.* In the original *hornâ fruge. Hornus* comes from the *Greek* word ὥρος, a year.

5 *A hungry pig.* For this was the ſacrifice moſt commonly offered to the Houſhold-gods.

6 *The barren blaſting. Rubigo* (which is the word uſed in the original) is when the ears

For the devoted victim [7], which feeds on ſnowy Algidus, among the oaks and elms, or is nouriſhed by the paſtures of Albania, ſhall tinge with its blood the axes of the prieſts. It is not required of you to appeaſe your Houſhold-gods with the blood of many ſacrifices, it ſufficeth to crown them with roſemary and myrtle.

If you touch the altar [8] with pure hands, your offering of a handful of bran and ſalt will appeaſe the angry Gods, nor would a ſumptuous ſacrifice be more acceptable.

ANNOTATIONS.

ears of the corn become dry, and go into powder; it is moſt commonly thought to be owing to the too great heat of the ſun.

7 *For the devoted victim.* He means that theſe victims were reſerved for the public ſacrifices made by the prieſts, which ought to be more magnificent; and that private perſons ſhould regulate their expence by their revenues.

8 *If you touch the altar.* This paſſage has very much embariſſed the commentators; it

The KEY.

THERE is not, among all the ODES of *Horace*, one in which he expreſſes himſelf with more juſtice of the Supreme Being, or ſhews better ſentiments of morality. *Phidyle*, who was probably *Horace*'s houſe-keeper in the country, imagined (as ignorant people are very apt to do) that the Gods were beſt pleaſed with magnificent ſacrifices; and therefore begged that he would allow her to be at a greater expence in their worſhip. *Horace*, by way of anſwer, writes this ODE; in which he tells her that the Gods were not ſo attentive

ODE XXIV.

He inveighs againſt the vices of the age, and propoſes a remedy for them.

ALTHOUGH you fill the Tuſcan and Apulian ſeas with your houſes and palaces, although you are poſſeſſed of greater riches than can be found in the untouched treaſures of Arabia [1], and opulent India [2]; yet, if once cruel Neceſſity [3] fix his adamantine claws upon theſe lofty edifices, you'll neither be able to free your mind from fears, nor deliver yourſelf from the ſtroke of death.

Happier

ANNOTATIONS.

1 *The untouched treaſures of Arabia.* This Ode was written before *Ælius Largus* had led an army againſt the *Arabians*, and made them ſubject to the *Romans*, which happened not till the tenth conſulſhip of *Auguſtus*. *Arabia* had been famous for its riches long before this time.

2 *Opulent India.* The *Eaſt Indies*, both on this and the other ſide the *Ganges*. *Strabo* gives a particular deſcription of it in his 15th Book.

3 *Cruel Neceſſity.* This is a metaphor taken from the cuſtom of fixing every year a

Nam, quæ nivali paſcitur Algido
Devota, quercus inter & ilices,
Aut creſcit Albanis in herbis
Victima, pontificum ſecures
Cervice tinget. Te nihil attinet
Tentare multâ cæde bidentium,
Parvos coronantem marino
Rore Deos fragilique myrto.
Immunis aram ſi tetigit manus,
Non ſumptuoſa blandior hoſtia
Mollibit averſos Penates
Farre pio & ſaliente micâ.

Nam victima devota, quæ paſcitur nivali Algido, inter quercus & ilices, aut creſcit in Albanis herbis, tinget cervice ſecures pontificum. Nihil attinet te, coronantem parvos Deos marino rore fragilique myrto, tentare multâ cæde bidentium. Si immunis manus aram tetigit, mollibit tamen averſos Penates farre pio & micâ ſaliente, non (nec) *blandior eſſet ſumptuoſa hoſtia.*

ANNOTATIONS.

it would be needleſs to recite their different opinions about it. I have made choice of that interpretation which ſeems to me the moſt natural, and to agree beſt with the deſign of the Ode. The reader may, for his further ſatisfaction, conſult *Dacier*.

The KEY.

attentive to the ſacrifices themſelves, as to the diſpoſition of mind wherewith they were offered. The purity of life, and uprightneſs of behaviour, were what they mainly regarded; and that, provided theſe accompanied the offerings that were made them, however ſmall they might be, they were not the leſs acceptable. How exactly does this agree with the doctrines of that religion we profeſs, and the idea the Scriptures give us of our great Creator!

It is uncertain when this ODE was written.

ODE XXIV.

Seculi ſui vitia inſectatur, & eorum remedia proponit.

INTACTIS opulentior
Theſauris Arabum, & divitis Indiæ,
Cæmentis licèt occupes
Tyrrhenum omne tuis, & mare Apulicum;
Si figit adamantinos
Summis verticibus dira Neceſſitas
Clavos, non animum metu,
Non mortis laqueis expedies caput.

ORDO.

Licèt occupes omne Tyrrhenum mare, & omne mare Apulicum, tuis cæmentis, opulentior intactis theſauris Arabum, & Indiæ divitis; tamen, ſi dira Neceſſitas figit adamantinos clavos ſummis verticibus, non expedies animum metu, non expedies *caput laqueis mortis.*

ANNOTATIONS.

a nail in the wall of one of their temples, that the number of their years might be known. It has alſo a reference to all thoſe arts and ways that rich men, by their wealth and power, take to perpetuate or prolong their lives. *Horace* here ſays, that they are of no force to keep out the fears of death from the mind, or hinder the body from yielding itſelf a ſacrifice to mortality. *Dira Neceſſitas*; by Neceſſity the ancients underſtood death, deſtiny, the Fates.

Happier is the life of the Scythians [4], whose wandering houſes are conveniently carried from place to place on waggons, and of the unpoliſhed Getæ; to them the unmeaſured acres produce a common crop and corn for bread; they confine themſelves to cultivate a piece of ground but one year, and not for ſucceſſors who with equal fortune aſſume their place, and give reſt to thoſe who are diſcharged from their labour. There the innocent wives form no deſigns againſt the children of a former marriage now deprived of their mothers; nor does the wife made bold by the greatneſs of her fortune aſſume a right to rule over her huſband, ſhe gives no ear to the fine ſpeeches of gallants. To be poſſeſt of the virtue of their parents is eſteemed the moſt valuable portion, a chaſtity incapable of being corrupted that will not ſo much as hear the ſeducing words of another: all crimes are by them held in the utmoſt deteſtation, or, if committed, puniſhed with death. Oh! who among us will form the generous deſign to ſtop the impious murders, and ſtay the fury of the civil wars [5]? If he is deſirous of being celebrated by ſtatues as the father of his country, let him have the boldneſs to oppoſe the mighty current of vice: he ſhall thereby become famous to poſterity; for alas! ſo unaccountable is our folly and madneſs, that men of virtue and merit are hated when alive, but when dead we can never regret them too much.

To what purpoſe ſerve our complaints, if offenders are not ſeverely puniſhed? What advantage have we from good laws, if they are not religiouſly obſerved [6]; if neither thoſe places of the world that are barred up by the inſupportable heats, nor the northern regions rendered uninhabitable by the exceſſive cold, and

ANNOTATIONS.

Fates. *Laqueis mortis*, the ſtroke, the *ſnares* of death. *Horace*, as *Dacier* obſerves, repreſents death as an enemy with a net in her hand, which ſhe caſts over the heads of thoſe ſhe deſigns to attack.

4 *The Scythians.* Nothing can be more beautiful and elegant than the deſcription which *Horace* here gives us of the way of life and manners of the *Scythians*; that their houſes are moveable, that they confine themſelves but one year to a piece of ground, and take their turns in cultivating it; and that their innocence and ſimplicity of manners was what they were never equalled in by any nation. We are to beware of thinking this a mere poetical fiction, and invented, according to the fancy of *Horace*, merely to embelliſh his poetry; for, upon examination, we ſhall find it to be exactly agreeable to the truth of hiſtory. *Juſtin*, ſpeaking of the *Scythians*, ſays; *Inter ſe nulli fines; nec enim agrum exercent, nec domus illis ullæ, aut tectum aut ſedes eſt, armenta aut pecora ſemper paſcentibus, & per incultas ſolitudines errare ſolitis. Uxores liberoſque ſecum in plauſtris vehunt, quibus, coriis imbrium hyemiſque cauſâ tectis, pro domibus utuntur. Juſtitia gentis ingeniis, non legibus.—Aurum & argentum non appetunt.* "The *Scythians* incloſe no pieces of ground "to cultivate and render fruitful; they "have no fixed houſes or habitations, be- "ing always employed in feeding their "herds and flocks, and accuſtomed to tra- "vel and wander through uninhabited and "uncultivated deſerts. They carry their "wives and children in wains, which they "cover with ſkins to fence them from the "rain and cold, and uſe inſtead of houſes. "Juſtice is practiſed among them rather "from

Campeſtres meliùs Scythæ,
Quorum plauſtra vagas ritè trahunt domos,
Vivunt, & rigidi Getæ;
Immetata quibus jugera liberas
Fruges & Cererem ferunt;
Nec cultura placet longior annuâ,
Defunctumque laboribus
Æquali recreat ſorte vicarius.
Illic matre carentibus
Privignis mulier temperat innocens;
Nec dotata regit virum
Conjux, nec nitido fidit adultero.
Dos eſt magna parentium
Virtus, & metuens alterius viri
Certo fœdere caſtitas:
Et peccare nefas, aut pretium eſt mori.
O quiſquis volet impias
Cædes, aut rabiem tollere civicam:
Si quæret pater urbium
Subſcribi ſtatuis, indomitam audeat
Refrænare licentiam,
Clarus poſtgenitis; quatenus, heu nefas!
Virtutem incolumem odimus,
Sublatam ex oculis quærimus invidi.
Quid triſtes querimoniæ,
Si non ſupplicio culpa reciditur?
Quid leges ſine moribus
Vanæ proficiunt; ſi neque fervidis
Pars incluſa caloribus
Mundi, nec Boreæ finitimum latus,

Campeſtres Scythæ, quorum plauſtra ritè trahunt vagas domos, & rigidi Getæ vivunt meliùs; quibus jugera immetata ferunt Cererem & liberas fruges; nec placet cultura longior annuâ, & vicarius recreat æquali ſorte defunctum laboribus. Illic mulier innocens temperat privignis carentibus matre; nec dotata conjux regit virum, nec fidit nitido adultero. Illic, *virtus parentum eſt*, æſtimatur, *magna dos, & caſtitas certo fœdere metuens alterius viri: & nefas peccare, aut pretium eſt mori. O quiſquis volet tollere impias cædes, aut rabiem civicam: ſi quæret ſubſcribi ſtatuis pater urbium*, is, *clarus poſtgenitis, audeat refrænare indomitam licentiam; quatenus (heu nefas!) odimus virtutem incolumem, ſublatam* verò *ex oculis quærimus invidi. Quid*, quorſum, *triſtes quærimoniæ, ſi culpa non reciditur ſupplicio? Quid proficiunt leges vanæ ſine moribus; ſi neque pars mundi incluſa fervidis caloribus, nec latus finitimum Boreæ, niveſque duratæ ſolo, abigunt merca-*

ANNOTATIONS.

" from a natural principle than in obe-
" dience to laws.—They covet neither
" gold nor ſilver." It is further to be obſerved here, with how great delicacy *Horace* diſſuades his countrymen from covetouſneſs, and an extravagant humor for great and ſumptuous buildings; as if he had ſaid, Theſe riches, and the fine houſes which you build on the ſea-ſide for coolneſs and pleaſure, are ſo far from making you happier, or bettering your conſtitution, that the *Scythians*, who have no houſes at all, nor any fixed habitations, and travel with their wives and children in waggons, know more of happineſs, live longer, and enjoy a more innocent contented life.

5 *Stay the fury of the civil wars.* This ſhews, that the Ode now before us was written before the end of the civil wars. *Auguſtus* was never better pleaſed with any honors conferred upon him by the ſenate, than when they diſtinguiſhed him by the title of *Pater Patriæ*. Hence the inſcription of that ancient medal, S. P. Q. R. *Parenti Conſervatori ſuo*: "The ſenate and people of *Rome* to their parent and preſerver."

6 *What advantage have we from good laws, if they are not religiouſly obſerved?* This is the rhetorical figure commonly called *Erotema*; what do uſeleſs laws profit without manners? ſhewing, that it was in vain to hope for a reformation from the laws then in being, if thoſe who enacted them did not ſet good examples, and the breakers of them were not ſeverely puniſhed.

and which are continually beſet with mountains of ice and ſnow, can ſtop the courſe of the covetous merchant; and if the experienced mariner boldly braves the raging ſea? Poverty, which is now eſteemed the greateſt reproach [7], forces us to attempt or ſubmit to any thing that we may avoid it, and ſtrongly inclines us to forſake the rugged path of virtue.

Let us therefore conſecrate in the Capitol [8], whither we are called by the cries and acclamations of the people; or let us caſt into the neareſt ſea our gold, our riches, and precious ſtones, which are the ſource of all our calamities. If we are truly touched with remorſe for our crimes, we ought to ſtrike at the root of this pernicious avarice; we ought to inſpire our youth with noble ſentiments [9], and harden them by painful exerciſes.

A young man of quality now-a-days knows not how to manage his horſe, untaught and unexperienced, and is afraid to appear at the chace; yet he wants not ſkill to play at the Grecian trochus [10], or at the dice forbidden by the laws [11]; while in the mean time the perfidious father, to amaſs great poſſeſſions for this unworthy heir, cheats without diſtinction his friend and his hoſt. For although the riches of the wicked increaſe [12]; yet they always find ſomething wanting to ſatisfy their deſires.

ANNOTATIONS.

7 *Poverty, which is now eſteemed the greateſt reproach.* He ſpeaks here not according to his own opinion, but to that of the vulgar, and mentions it as one of the greateſt ſigns of the corruption and degeneracy of the age, that poverty was held in contempt.

8 *Let us therefore conſecrate in the Capitol.* The beſt way to remove the evils that proceed from covetouſneſs, is to ſtrike at the root of it; to conſecrate their money to the Gods, or, for the uſe of the public, put it into the common treaſury; by which they would gain the praiſe and approbation of all men. Thus *Suetonius*, in the life of *Auguſtus*, chap. 30. *In cellam Capitolini Jovis ſedecim millia pondo auri, gemmaſque & margaritas quingentiès H. S. unâ donatione contulit.* "He preſented "at one time to the temple of *Jupiter* "*Capitolinus* ſixteen thouſand pounds of "gold, and precious ſtones and pearls to "the value of five hundred ſeſtertia." If that was not agreeable to them, they ought to throw them into the ſea, after the manner of *Crates* the *Theban* philoſopher, who, throwing a great quantity of gold into the ſea, ſaid, *Abite peſſum malæ cupiditates, vos ego mergam, ipſe ne mergar à vobis.* "My evil deſires, fall you to the "bottom, it is better that I drown you, "than that you drown me." *Torrentius*, upon this Ode, ſays; *Solebant autem veteres quidquid deteſtabantur, ut prodigia & portenta omnia, vel in ignem vel in profluentem abjicere.* "The ancients were wont to "commit to the flames or ſea, whatever "they hated or abhorred, as things monſtrous and unnatural." So that *Horace* here adviſing his countrymen to throw their money and jewels into the ſea, doth no more than adviſe them to hate and abhor thoſe things which were the occaſion of their vices and degeneracy; that the cauſe being removed, the bad effects might ceaſe. *Aurum inutile materies ſummi mali.* "Deſtructive or pernicious gold is the "cauſe of the greateſt evils." *Juſtin*, b. iii. *Lycurgus aurum argentumque, velut omnium ſcelerum materiam, ſuſtulit.* "Ly"*cargus* forbid the uſe of gold and ſilver, "as the fountain and ſpring of all vice "and corruption."

9 *Inſpire our youth with noble ſentiments.* It is not ſufficient to eradicate out of the mind a principle of avarice; but it is further neceſſary to take a proper care of the education of children, to form their minds to great ſentiments, and accuſtom them to painful exerciſes, and not bring them up in idleneſs

Duratæque ſolo * nives,
Mercatorem abigunt; horrida callidi
Vincunt æquora navitæ?
Magnum pauperies opprobrium jubet
Quidvis & facere & pati,
Virtutiſque viam deſerit † arduæ.
Vel nos in Capitolium,
Quò clamor vocat & turba faventium;
Vel nos in mare proximum
Gemmas, & lapides, aurum & inutile,
Summi materiam mali,
Mittamus. Scelerum ſi benè pœnitet,
Eradenda cupidinis
Pravi ſunt elementa; & teneræ nimis
Mentes aſperioribus
Formandæ ‡ ſtudiis. Neſcit equo rudis
Hærere ingenuus puer,
Venarique timet; ludere doctior
Seu Græco jubeas trocho,
Seu malis vetitâ legibus aleâ:
Cùm perjura patris fides
Conſortem ſocium fallat & hoſpitem ||,
Indignoque pecuniam
Hæredi properet. Scilicet improbæ
Creſcunt divitiæ; tamen
Curtæ neſcio quid ſemper abeſt rei.

torem; & *callidi navitæ vincunt horrida æquora? Pauperies, magnum opprobrium, jubet quidvis & facere & pati, deſeritque viam arduæ virtutis.* Ergo *nos vel mittamus in Capitolium, quò clamor & turba faventium vocat; vel* mittamus *in proximum mare gemmas, & lapides, & aurum inutile, materiam ſummi mali. Si benè pœnitet ſcelerum, eradenda ſunt elementa pravi cupidinis; & mentes nimis teneræ formandæ ſunt aſperioribus ſtudiis. Ingenuus puer neſcit hærere equo, radis,* haud aſſuetus, *timetque venari; doctior ludere ſeu jubeas Græco trocho, ſeu malis aleâ vetitâ legibus: cùm* interea *perjura fides patris fallat conſortem ſocium & hoſpitem, properetque pecuniam* huic *indigno hæredi. Scilicet improbæ divitiæ creſcunt; tamen neſcio quid ſemper abeſt curtæ rei.*

* gelu, *Bentl.* † deſerere, *ib.* ‡ firmandæ, *ib.* || hoſpites, *ib.*

ANNOTATIONS.

idleneſs and inactivity, but harden them to all kinds of fatigues, and teach them to bear poverty and want.

10 *At the Grecian trochus.* It was formerly thought that this was the ſame with the play of the top, or rather that of billiards; but this notion is now generally exploded. The *trochus* was properly an iron hoop, of five or ſix foot diameter, ſet round with rings. *Kennet*, in his *Roman* Antiquities, tells us, that the boys and young men uſed to whirl this along, as our children do wooden hoops, directing it with a rod of iron, having a wooden handle; which rod the *Grecians* called ἐλατὴρ, and the *Romans*, *radius*. There was need of great dexterity to guide the hoop right. In the mean time, the rings, by the clattering which they made, not only gave the people notice to keep out of the way; but contributed very much to the boys' diverſion.

11 *Or at the dice forbidden by the laws.* All games of hazard were forbidden by the laws at *Rome*, eſpecially by the *Lex Cornelia*, *Publicia*, and *Titia*; by all which the games at dice, among others, was ſtrictly forbid. Such as tranſgreſſed in this article were ſent to priſon. There was however an exception to this law, and all games were allowed of during the *Saturnalia*. *Suetonius* tells us, that *Auguſtus* played at dice, not only during the *Saturnalia*, but at other feaſts, and on all days. No wonder that the *Romans* were negligent and remiſs in the obſervation of the laws, when the emperors were ſo little careful to ſhew them a good example.

12 *For although the riches of the wicked increaſe.* In the ſixteenth Ode of this ſame Book, he uſes an expreſſion much of the like nature, *Multa petentibus deſunt multa.* "To them who ſeek much, much is want-"ing." *Seneca. Avidis avaris natura parca eſt.* "To covetous greedy men nature is "ſparing;" that is, it is impoſſible for her to ſatisfy their unbounded deſires, who never think they can heap together enough.

The KEY.

IF we look upon poverty and riches, as they are apt to produce virtues and vices in the mind of man, we may obſerve a ſet ariſing from poverty, very different from thoſe that ſpring from riches. Humility and patience, induſtry and temperance, are qualities very often to be found in the poor man. Humanity and good-nature, magnanimity and a ſenſe of honor, are the uſual qualifications of the rich. On the contrary, poverty is apt to betray men into envy, riches into arrogance. Poverty is often attended with fraud, vicious compliances, repining, murmuring, and diſcontent; riches expoſe a man to pride and luxury: poverty turns our thoughts too much upon ſupplying our wants; riches upon enjoying our ſuperfluities. This laſt is what *Horace* complains of, in this beautiful ODE, as the reigning vice of his time. To cure

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ODE XXV.

To BACCHUS.

That inſpired by him he would ſing to the honor of AUGUSTUS.

O Bacchus, whither do you carry me full of your divinity? Into what woods, or into what caves, am I driven ſwift as the wind with new inſpirations? In what grottos do I contemplate the eternal honors of the renowned Cæſar Auguſtus, that I may be heard to fix him among the ſtars [1], and give him a place in the council of Jupiter?

I will celebrate what is great [2], new, and as yet untouched by any other poet. I am filled with the ſame aſtoniſhment as the three Bacchantes [3], when, awaking [4] on the tops of the mountains, they diſcover Hebrus, Thrace white with ſnow, and Rhodope [5] trod upon by the feet of barbarians.

How

ANNOTATIONS.

1 *Fix him among the ſtars.* In the original it is *ſtellis inſerere*. *Inſerere* here, as *Dacier* obſerves, is for *inſertum dicere, ita ut inſeri videatur*. Thus Ode xix. Book II. *Iterare mella*, for *ita deſcribere ut iterum labi videatur*. A very beautiful and noble figure.

2 *What is great.* This is not only to be underſtood of the manner of celebrating, but of the things themſelves to be celebrated. *Dacier*, upon this paſſage, remarks, that an injudicious reader may be apt to imagine the words *indictum ore alio*, added with a deſign to explain *recens*; but it is otherwiſe. *Horace* might mention things ſeemingly new to the *Romans*, which had been touched on by the *Greeks*. This is the reaſon why, after having promiſed that *he would ſpeak of things new*, he adds, *and as yet untouched by any other*. That is, even the *Greeks* had not done any thing like it.

3 *Bacchantes.* The prieſteſſes of *Bacchus*; in the original *Evias*. *Evius* and *Evias* are both formed from the word *Evan*, which was the cry of the *Bacchantes*.

4 *When, awaking.* *Bentley*, upon this paſſage, aſſerts that the word *exſomnis*, which is

The KEY.

cure them of this evil, he ſhews that they add nothing to the happineſs of life. They cannot prolong our days, or free our minds from cares; on the contrary, they increaſe them, and create in us deſires that ſerve to render the thoughts of dying leſs ſupportable. He then mentions the *Scythians*, who, without regarding theſe ſuperfluities, lead an infinitely happier life than thoſe who purſue them ſo eagerly. He concludes with obſerving, that the ſureſt way to reform the age is by ſtriking at the root of avarice and luxury, and training up the youth in the paths of honor and virtue.

It appears from verſe 26, that this ODE was written before the end of the civil wars. It is commonly thought to be in the 723d year of the city, the 36th of *Horace*'s age, and 28th before CHRIST; ſo it is about 1767 years old.

ODE XXV.

Ad BACCHUM.

Se afflatu ejus de AUGUSTO *eximia dicturum.*

QUO me, Bacche, rapis tui
Plenum? Quæ in nemora*, aut quos
Velox mente novâ? Quibus [agor in ſpecus,
Antris egregii Cæſaris audiar
Æternum meditans decus,
Stellis inſerere, & concilio Jovis?
Dicam inſigne, recens, adhuc
Indictum ore alio. Non ſecus in jugis
Exſomnis † ſtupet Evias,
Hebrum proſpiciens, & nive candidam
Thracen, ac pede barbaro
Luſtratam Rhodopen. Ut mihi devio

* quæ nemora, *Bentley*. † Edonis, *ib.*

ORDO.

O *Bacche, quò rapis me plenum tui? Quæ in nemora, aut quos in ſpecus, velox agor mente novâ? Quibus antris meditans æternum decus egregii Cæſaris,* ut *audiar inſerere* illum *ſtellis, & concilio Jovis? Dicam inſigne, recens, indictum adhuc alio ore. Non ſecus ſtupet Evias exſomnis in jugis, proſpiciens Hebrum, & Thracen candidam nive, & Rhodopen luſtratam barbaro pede.*

ANNOTATIONS.

is uſed in the original, does not properly ſignify one who awakes out of ſleep, but that it is of the ſame importance with *inſomnis*, one who watches thoroughly, who is not given to ſleep. He is therefore of opinion that we ought to read *Edonis*; *Edonis* being an epithet given to the *Bacchantes*, on account of the mountains of *Thrace*. But as *Dacier* ſays, Dr. *Bentley* himſelf, after having corrected *Edonis*, is very much embarraſſed with it; for he knows not whether he ſhall bring it back to *Evias*, and ſo declare it a nominative; or if he ſhall join it with *jugis*, and ſo make an ablative of it. Which doubt is a ſtrong proof of the uncertainty of his conjecture.

5 *Rhodope.* A mountain of *Thrace*, and the ordinary place of rendezvous of the *Thracian Bacchantes*. Hence the expreſſion, *luſtratam pede barbaro*, frequented by barbarians, *viz.* the people of *Thrace*, who met there to celebrate their ſolemnities.

How am I pleaſed [6] to wander admiring the ſteep rocks, and gloomy groves! O Bacchus, powerful king of the Naïads [7], and of the Bacchantes who have ſtrength in their hands to tear up by the roots the talleſt aſh-trees; I will ſpeak of nothing mean or in a low ſtrain, of nothing mortal. O Bacchus, it is a tempting hazard [8] to follow a God whoſe temples are always environed with the green branch of a vine-tree.

ANNOTATIONS.

6 *How am I pleaſed!* *Horace* ſeems here delighted with thoſe images of rocks, foreſts, and deſerts, which his imagination preſented to him. Foreſts and deſerts are the habitation of the Nymphs and Satyrs, and the poets are lovers of ſolitude.

7 *Naïads.* Nymphs, Goddeſſes of the ſprings and fountains, from νάω, *fluo*, I flow. *Naïadum potens*, as in Book I. Ode iii. *Diva potens Cypri*, Goddeſs queen of *Cyprus*.

8 *It*

The KEY.

THE public conſecration of the emperors had its origin from the deification of *Romulus*; after his death this practice was diſcontinued, but was again reſumed under the emperors, on moſt of whom this honor was conferred. The whole ceremony is moſt accurately deſcribed by *Herodian* in his fourth Book. *Horace* here thinks that the beſt time for a man to expreſs his gratitude, is when he is inſpired, becauſe then he ſhews that both his benefactor and himſelf are the favorites of heaven. The ſenate had decreed, that the ſtatue of *Auguſtus* ſhould be placed among thoſe of the Gods. *Horace*, upon this, pretends to be actuated by a divine impulſe, and beautifully and artfully begins with a queſtion, that he

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ODE XXVI.

To VENUS.

Worn out with old age, he takes his leave of his harp and love-affairs.

HITHERTO [1] I have lived fit for the ſervice of the ladies, and have fought [2] under their banner with ſome glory: but now on the eaſtern wall [3] of the temple of Venus will I hang up

ANNOTATIONS.

1 *Hitherto.* That is, before his fortieth year, for at that age he gave over all gallantry, as his works bear witneſs. *Chabotius: Quando juvenis fui, Muſas colui & amores; nunc alia eſt ætas, & aliæ ingenii vires, quæ poſtulant immunitatem triſtinæ exercitationis.* "Whilſt I was young, I gave myſelf up to poetry and love; but now as I am of another age, and have different views of things, it is reaſonable that I ſhould ceaſe to mind thoſe trifles."

2 *And*

Rupes*, & vacuum nemus
Mirari libet! O Naïadum potens,
Baccharumque valentium
Proceras manibus vertere fraxinos;
Nil parvum, aut humili modo,
Nil mortale loquar. Dulce periculum eſt,
O Lenæe, ſequi Deum
Cingentem viridi tempora pampino.

* rivos, *Bentl.*

Ut libet mihi devio mirari rupes, & vacuum nemus! O potens Naïadum, Baccharumque valentium vertere proceras fraxinos manibus; nil parvum loquar, aut humili modo, nil mortale. O Lenæe, periculum dulce eſt ſequi Deum cingentem tempora viridi pampino.

ANNOTATIONS.

8 *It is a tempting hazard.* *Horace* having promiſed immediately before, that he would ſpeak of nothing mean, or in a low ſtrain, of nothing mortal, here adds, that whatever danger theſe promiſes of great things might be attended with, it was nevertheleſs a tempting hazard to follow the impulſes of a God, whoſe temples were environed with branches of the vine-tree, and was always ready to aſſiſt his votaries.

The KEY.

he might ſhew the ſtrength of his inſpiration; and, in his anſwer, gives a reaſon why he was ſo ſtrongly inſpired; namely, that he might be able to ſet forth the praiſes of *Auguſtus*, who, at his death, was, by *Jupiter*, to be admitted a God into heaven, and with them give counſel and direction to all future generations. He pretends, that his impuſe was equal to that of the *Bacchantes*; and no wonder, for he was not to treat of a common theme, but what excelled every thing that hitherto had been done.

This ODE was probably written upon the conſecration of *Auguſtus*, in the year of the city 735, 48th of *Horace*'s age, and 16 before CHRIST; and 1755 years ago.

ODE XXVI.

Ad VENEREM.

Confectus jam ſenectute, valedicit lyræ ac amatoribus ſuis.

VIXI puellis nuper idoneus,
Et militavi non ſine gloriâ:
Nunc arma, defunctumque bello
Barbiton hic paries habebit,

ORDO.

NUPER vixi idoneus puellis, & militavi non ſine gloriâ: nunc hic paries, qui cuſtodit lævum latus marinæ Veneris, habebit arma,

ANNOTATIONS.

2 *And have fought.* He ſpeaks here allegorically of love, comparing it to war. So *Ovid*:

Militat omnis amor, & habet ſua caſtra Cupido.

"Love is a kind of warfare, and *Cupid* has "a camp peculiar to himſelf."

3 *The eaſtern wall.* The ancients placed their ſtatues with their faces towards the ſouth;

up my armour and harp, discharged from war. Here place the flambeaux, the leavers, and the bows, which threatened to break open the gates that were shut against us.

O imperial Goddess, who rulest over happy Cyprus, and Memphis [4] that feels nothing of the Scythian cold, chastise for once the arrogant Chloë [5], and chastise her with a high hand.

ANNOTATIONS.

south; so that the east was upon their left hand. *Horace* therefore hung up his armour on the wall which was to the left of *Venus*; but to the right of him who stood before her in a praying posture; that is, upon the eastern wall, which was esteemed the most fortunate.

4 *Memphis.* A great city of *Egypt*, in the island *Delta*, formed by the *Nile*. The *Egyptian* kings anciently kept their court in it, being about 150 stadia in circuit; it is now called *Grand Cairo*. Near it stand the pyramids, the burying-places of the kings of *Egypt*, which have made so great a noise in the world. In the city was also a famous temple, consecrated to *Venus*. See *Strabo*, Book xvii.

5 *Chloë.*

The KEY.

IT is a piece of great prudence, before the arrival of old age, to bid adieu to the pursuits and follies of youth; otherwise sensual habits will live in our imagination, when our decayed constitution deprives us of a power to gratify them. *Horace*, a youth of a fine genius, great vivacity, and a happy talent for poetry, we may easily believe would meet with great success in love-pursuits, and make a considerable figure among the young gallants at *Rome*. This is the very account he here gives of himself: *Et militavi non sine gloriâ:* I fought under the banners of the ladies with great glory.

ODE XXVII.

To GALATEA.

He dissuades her from a voyage to sea, and admonishes young women, by the example of EUROPA, not to be induced by the flatteries and fair speeches of their lovers to alienate themselves from virtue and their parents.

MAY the wicked, at their first setting out, be terrified by unlucky presages; may they hear the cry of the owl [1]; may they meet upon the way a bitch with young, or a reddish she-wolf

ANNOTATIONS.

1 *The cry of the owl.* The ancients were very superstitious in observing prodigies and signs. If any of these presages, mentioned in the beginning of this Ode, fell out when they were about to undertake a jour-

Lævum marinæ qui Veneris latus
Cuſtodit. Hìc, hìc ponite lucida
Funalia, & vectes, & arcus *
Oppoſitis foribus minaces.
O, quæ beatam Diva tenes Cyprum, &
Memphim carentem Sithoniâ nive,
Regina, ſublimi flagello
Tange Chloën ſemel arrogantem.

& barbiton defunctum bello.
Hìc, hìc ponite lucida funalia,
& vectes, & arcus minaces
oppoſitis foribus. O Diva re-
gina, quæ tenes beatam Cy-
prum, & Memphim carentem
nive Sithoniâ, ſemel tange ar-
rogantem Chloën ſublimi fla-
gello.

* ſecures, *Bentley.*

ANNOTATIONS.

5 *Chloë.* See Ode nineteenth of this Book. *Chabotius* here accuſes *Horace* of levity, who, at the ſame time that he takes his farewel of amours, intercedes that *Chloë* may be made to comply with his deſires. But in my weak judgment he is miſtaken; for all that *Horace* here deſires of *Venus*, is, that *Chloë* may not be ſo ſtiff, proud, and arrogant to others, as ſhe was to him; and that *Venus*, by puniſhing her for it, might make her more humble and tractable.

The KEY.

glory. It was no eaſy matter for one, ſo well turned to gallantry, and ſo ſucceſsful in love-intrigues, to come to a reſolution of giving over at forty years of age; and we ought to look upon it as a great evidence of *Horace*'s moderation and command of himſelf. He was not only a philoſopher in theory, but in practice.

This ODE was written in the 729th year of the city, and 42d of *Horace*'s age, 22 before CHRIST; ſo that at preſent it is 1761 years old.

ODE XXVII.

Ad GALATEAM.

Dehortatur eam à ſuſcipiendâ navigatione, &, exemplo EUROPÆ, *monet virgines, ne amatorum blanditiis ſubductæ parentum ſe cuſtodiæ ſubtrahant.*

IMPIOS parræ recinentis omen
Ducat, & prægnans canis, aut ab agro
Rava decurrens lupa Lanuvino,
Fœtaque vulpes:

ORDO.

OMEN recinentis parræ, & prægnans canis, aut rava lupa decurrens ab agro Lanuvino, ſœtaque vulpes,

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a journey, they looked upon it as an unlucky omen, and believed that they ſhould not proſper. He wiſhes therefore, that theſe unlucky prognoſtics may encounter the wicked; but that *Galatea* may be attended only with proſperous omens. The word which is here tranſlated *owl*, is in the original *parra*. Commentators are very much divided as to the kind of this bird, ſome referring it to one ſpecies, and ſome

she-wolf descending from Lanuvium [2], or a pregnant fox: may a serpent crossing the way obliquely, and swift as an arrow, stop their journey, and frighten their horses. I, a prudent and foreseeing augur, whom shall I fear? Before the crow, the foreteller of approaching rain, settle upon the borders of the standing lakes, I will pray that a raven [3] appearing in the east [4] may satisfy us that the threatened danger is averted.

But you, Galatea [5], may you be happy wherever you go; at whatever distance you are removed from me, always preserve a remembrance of my regard: may neither the unlucky woodpecker hinder your journey, nor the wandering crow.

But do not you see the setting Orion, with what a loud and stormy noise he rages? Believe it, I know from experience what it is to be in the black gulf of Adria, and what danger attends the Apulian winds. Let the wives [6] and children of our enemies feel the turbulent shocks of the rising south-wind, and the tossing of the troubled sea, when its banks are shaken by the raging waves.

As for you, remember [7] that daring Europa was drawn on in the same manner when she intrusted her snowy side to a treacherous bull; but, though bold at first, was greatly terrified when she found herself deceived in the middle of the sea, and surrounded with monsters. This young princess, who so lately was gathering flowers in the meadows, and dressing garlands for the nymphs her companions, now, the night being somewhat obscure, could see nothing but the stars and waves.

Who,

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some to another; it is sufficient for the understanding of this Ode, to know that it was of the unlucky kind. We must further take notice of the epithet *recinentis*, which *Horace* adds to the *parra*. To explain this, it is sufficient to remark, that there were two ways in which the auguries from birds were taken: for some furnished them with observations from their chattering and singing, as crows, pies, owls; others, from their flying, of which kind were eagles, vultures, buzzards, &c. The former of these they called *oscines*, and the latter *alites* or *præpetes*. Some of these were both *oscines* and *præpetes*, as the raven and this *parra*. It is for this reason that *Horace* adds the epithet *recinentis*, that he might determine the kind of augury he meant.

2 *Lanuvium*. This was a small town upon the *Appian* way, which led from *Rome* to *Brindisi*; and *Horace* makes this wolf to come from *Lanuvium*, because *Galatea* kept this road, as she went to embark at *Brindisi*. It was necessary to mention thus much, that we might not be apt to think, as other commentators have done, that *Horace* here uses *Lanuvium* for any place indifferently.

3 *A raven*. In the original *oscinem corvum*; for the raven was of the number of the birds called *oscines*, that furnished observations from their singing, especially to foretel the changes of the air.

4 *In the east*. Commentators remark, that if the raven raised his voice clear from the east, it was a good omen.

5 *Galatea*. Interpreters have not determined who this *Galatea* was; nor even so much as whether *Horace* was in love with her.

6 *Let*

Rumpat & ſerpens iter inſtitutum,
Si per obliquum ſimilis ſagittæ
Terruit mannos. Ego cui timebo,
Providus auſpex?
Antequàm ſtantes repetat paludes
Imbrium divina avis imminentum,
Oſcinem corvum prece ſuſcitabo
Solis ab ortu.
Sis licet felix ubicunque mavis,
Et memor noſtri, Galatea, vivas:
Teque nec lævus vetet ire picus,
Nec vaga cornix.
Sed vides quanto trepidet tumultu
Pronus Orion? Ego quid ſit ater
Adriæ novi ſinus, & quid albus
Peccet Iapyx.
Hoſtium uxores puerique cæcos
Sentiant motus orientis Auſtri, &
Æquoris nigri fremitum, & trementes
Verbere ripas.
Sic & Europe niveum doloſo
Credidit tauro latus, & ſcatentem
Belluis pontum, mediaſque fraudes
Palluit audax.
Nuper in pratis ſtudioſa florum, &
Debitæ nymphis opifex coronæ,
Nocte ſubluſtri, nihil aſtra præter
Vidit & undas.
Quæ, ſimul centum tetigit potentem

ducat impios: ſerpens & etiam *rumpat inſtitutum iter, ſi ſimilis ſagittæ per obliquum terruit mannos. Ego cui timebo, auſpex providus,* prævidens futura? *Antequàm avis, divina imbrium imminentum, repetat ſtantes paludes, ſuſcitabo prece corvum oſcinem ab ortu ſolis. Sis licet, O Galatea, felix ubicunque mavis, & vivat memor noſtri: teque nec lævus picus vetet ire, nec vaga cornix. Sed vides quanto tumultu pronus Orion trepidet? Ego novi quid ſit ater ſinus Adriæ, & quid albus Iapyx peccet. Uxores puerique hoſtium ſentiant cæcos motus Auſtri orientis, & fremitum nigri æquoris, & ripas trementes verbere* fluctuum. *Sic & audax Europe credidit niveum latus tauro doloſo, & palluit pontum ſcatentem belluis, mediaſque fraudes. Nuper ſtudioſa florum in pratis, & opifex coronæ debitæ nymphis,* jam, *nocte ſubluſtri, nihil vidit præter aſtra & undas. Quæ, ſimul* ac *tetigit*

ANNOTATIONS.

6 *Let the wives*, &c. This was a *formula* uſed by the ancients to their friends when they were going upon a journey, that they themſelves might be attended with all poſſible good fortune, and that every thing dangerous and unlucky might fall to the ſhare of their enemies.

7 *As for you, remember that daring Europa, &c. Galatea* was preparing for her journey, becauſe ſhe ſaw the weather fair, and the winds favorable; but *Horace* would not have her put too great confidence in things ſo variable and uncertain. He reminds her of the ſtory of *Europa*, who was deceived by her favorite bull. This *Europa* was the daughter of *Agenor* king of *Phœnicia*, whom *Jupiter*, in the form of a bull, carried into *Crete*, about the year of the world 2511. Several conjectures are brought to explain this fiction. Some think it took its riſe from a certain king of *Crete*, named *Taurus*, who, making war upon the *Phœnicians*, carried off *Europa*, and conveyed her into his own country. Others are of opinion that *Taurus* was not the name of any king, but of the ſhip in which ſhe was carried away; and that it was ſo called from the figure of a bull that was painted upon its ſtern. *Europa*, according to *Dacier*, is a *Punic* word, *Urappa*, which ſignifies a *fair complexion*. This fineneſs and beauty of her ſkin, *Horace*, no doubt, had in his eye, when he uſes the expreſſion *niveum latus*.

8 *Crete*.

Who, ſo ſoon as ſhe arrived at Crete [8] famous and powerful for its hundred cities, tranſported with grief and rage, ſhe thus broke forth:

O father, O name of daughter which I have relinquiſhed and deſpiſed, O violated piety! whence have I come? or where am I? death is too gentle a puniſhment [9] for the crime I have committed. But am I awake and deploring ſo baſe an action? or is it a ſhadow and illuſion [10] that ſports with my innocence, and preſenting itſelf to me through the ivory gate impoſes upon me by a falſe dream? Was it better for me thus to expoſe myſelf to danger in croſſing theſe long and tedious ſeas, or to have remained at home, and amuſed myſelf in gathering the riſing flowers? Had I now but in my power this infamous deceitful bull, with what pleaſure, in the rage that now poſſeſſes me, would I tear to pieces, or break the horns of this creature I was lately ſo fond of.

Shameleſs! I have forſaken the houſe and Gods of my father: ſhameleſs! I delay ſurrendering myſelf [11] up to the infernal Gods. Great Gods, if there be any of you that give ear to my complaints, it is my wiſh that I may wander naked among lions: grant, O Heavens, before hideous leanneſs ſeize my comely cheeks, and nouriſhment and beauty deſert my ſlender limbs, while I am yet in my bloom and vigor, may I become the prey of ſavage tigers.

Wretched and contemptible Europa [12], your abſent father purſues you with reproaches: why do you thus delay to put an end to your infamous life? You may die by hanging yourſelf upon this wild aſh-tree with your girdle, which you have ſo fortunately carried about with you. Or if you chooſe rather to die among rocks, and ſtones pointed with ſpeedy death; delay no longer, but truſt yourſelf to the violent ſwift ſtorm, the winds and ſeas; unleſs, though deſcended from royal

ANNOTATIONS.

[8] *Crete.* An iſland of the *Mediterranean* ſea, now *Candia*. It was in former times powerful and wealthy, and famous for its hundred cities. *Virgil*, in the 3d *Æneid*:

Centum urbes habitant magnas, uberrima regna.

The people of Crete *inhabit a hundred cities, which are as ſo many fruitful kingdoms.*

Homer calls it in his *Odyſſey*, ἐννησικοντάπολιν, *the iſland of ninety cities*, and in the *Iliad*, ἑκατόμπολιν, *of a hundred cities*. But we ought to remark, that, in the *Iliad*, *Homer* ſpeaks of *Crete* as it was in his own time, and, in the *Odyſſey*, introduces *Ulyſſes* ſpeaking of *Crete* as it was at the time of the *Trojan* war; for at that time there were only ninety cities in *Crete*; the other ten, by which it had been increaſed in *Homer*'s time, were built by the *Dorians*, who followed *Althemenes*.

[9] *Death is too gentle a puniſhment.* There is nothing more common than for ſuch as have made a falſe ſtep, when they begin to feel the inconveniences that attend it, to regret what they have done. *Europa*, now reduced to a wretched condition, reflects with horror on the crime ſhe had committed, and, touched with a deep remorſe, thinks no puniſhment too great for it.—Happy for mankind, could they in time foreſee

Oppidis Creten: Pater, O relictum
Filiæ nomen, pietaſque! dixit,
Victa furore,
Unde? quò veni? Levis una mors eſt
Virginum culpæ. Vigilanſne ploro
Turpe commiſſum? an vitiis carentem
Ludit imago
Vana, quæ portâ fugiens eburnâ
Somnium ducit? Meliuſne fluctus
Ire per longos fuit, an recentes
Carpere flores?
Si quis infamem mihi nunc juvencum
Dedat iratæ, lacerare ferro, &
Frangere enitar modò multùm amati
Cornua tauri.
Impudens liqui patrios Penates:
Impudens Orcum moror. O Deorum
Si quis hæc audis, utinam inter errem
Nuda leones:
Antequam turpis macies decentes
Occupet malas, teneræque ſuccus
Defluat prædæ, ſpecioſa quæro
Paſcere tigres.
Vilis Europe, pater urget abſens:
Quid mori ceſſas? Potes hac ab orno
Pendulum zonâ benè te ſecutâ
Lædere collum.
Sive te rupes, & acuta letho
Saxa delectant; age, te procellæ
Crede veloci; niſi herile mavis
Carpere penſum,

Creten potentem centum oppidis, victa furore, dixit: O pater, O relictum nomen filiæ, pietaſque! unde? quò veni? Una mors levis eſt culpæ virginum. Vigilanſne ploro turpe commiſſum? an imago vana, quæ fugiens eburnâ portâ ſomnium ducit, ludit me carentem vitiis? Meliuſne fuit ire per longos fluctus, an carpere recentes flores? Si quis dedat nunc mihi iratæ juvencum infamem, enitar lacerare ferro, & frangere cornua tauri modò multùm amati. Impudens liqui Penates patrios: impudens moror Orcum. O ſi quis Deorum hæc audis, utinam errem nuda inter leones: antequam turpis macies occupet decentes malas, ſuccuſque defluat teneræ prædæ, quæro ſpecioſa paſcere tigres. Vilis Europe, abſens pater urget: quid ceſſas mori? Potes lædere collum pendulum hac ab orno zonâ benè te ſecutâ. Sive rupes, & ſaxa acuta letho delectant te; age, crede te veloci procellæ; niſi mavis carpere herile penſum, tu

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foreſee theſe evils, and avoid the errors in life that occaſion them.

10 *A ſhadow and illuſion.* *Horace*, as *Dacier* obſerves, in this copies *Homer*, who, in the 19th Book of the *Odyſſey*, feigns, *that there were two gates for dreams, the one of ivory, and the other of horn; that falſe dreams paſſed through the former, and ſuch as were true through the latter.* *Virgil* imitates him in the ſame manner, in his 6th *Æneid:*

Sunt geminæ ſomni portæ.

11 *Shameleſs! I delay ſurrendering myſelf.* This depends upon the preceding verſe, *I have left the houſe of my father, and now make* Pluto *wait.* The thought, as *Dacier* obſerves, is very beautiful; from the moment a daughter leaves her father, to follow her lover, ſhe ought to renounce life. *Pluto* waits for her, ſhe continues her crime in continuing to live.

12 *Wretched and contemptible Europa, your abſent father.* This paſſage will admit of a twofold interpretation: *Your father purſues you*, i. e. ſends out his people in queſt of you; or, your father, notwithſtanding his abſence, purſues you; though he is not in ſight, yet you cannot avoid thinking of him, as reproaching you for your crime. This laſt ſeems to be the moſt natural.

13 *Unleſs*

royal parents [13], you prefer ignoble ſlavery, to ſpin and dreſs wool, and become a concubine to the huſband of ſome barbarian lady. Venus liſtened [14] to her complaints with a malicious ſmile, and Cupid her ſon with his bow unbent.

At length after having ſufficiently diverted herſelf at her grief; Moderate, ſays ſhe, this fierce anger, and theſe unruly tranſports; for this hated and deceitful bull will himſelf offer you his horns that you may break them to pieces. You are, Europa, without knowing it the wife of Jupiter [15]: ſtifle therefore theſe riſing ſighs, and learn to bear your good fortune with dignity; for a very conſiderable part of the earth [16] ſhall be diſtinguiſhed by your name.

ANNOTATIONS.

13 *Unleſs, though deſcended from royal parents.* Slaves, of whatever rank, were obliged to ſpin and weave at the deſire of their maſters and miſtreſſes. They were even chained. Hence *Ariadne* ſays in *Ovid*:

Tantùm ne religer durâ captiva catenâ,
Neve trahàm ſervâ grandia penſa manu.
I only beg that I may not be put in chains as a ſlave, or made to ſpin wool under a covetous miſtreſs.

14 *Venus liſtened.* It was *Venus* who perſuaded *Jupiter* to metamorphoſe himſelf into a bull, that he might deceive *Europa* in that ſhape; and, upon the ſucceſs of her project, might very properly be repreſented as liſtening to the complaints of *Europa* with a malicious ſmile. The ironical ſpeech, which ſhe afterwards makes to her, agrees perfectly well with this picture.

15 *The*

The KEY.

FRIENDSHIP is a ſtrong and habitual inclination in two perſons, to promote the good and happineſs of each other. The pleaſures and advantages of friendſhip have been accurately and largely deſcribed by the beſt moral writers, and are conſidered by all as ſome of the greateſt ingredients of human happineſs. Love and eſteem are the firſt principles of friendſhip, without which it cannot be ſuppoſed to ſubſiſt; for as there can be no true love without eſteem, ſo the ſame qualities that attract our eſteem, muſt neceſſarily, in ſome meaſure, gain our love. To have an anxiety about one, and expreſs a concern at any dangers they are likely to be encountered with, is a ſure mark of friendſhip. This is the caſe between *Horace* and *Galatea*, in this ODE. It is indeed uncertain who this *Galatea* was; the moſt probable conjecture ſeems to be that of P. *Sanadon*, who thinks ſhe muſt be *Lelia Galla*, the wife of *Poſthumus*, who followed *Tiberius* into the *Eaſt*, in the year of the city 731. *Propertius*, in his third Book, reproaches *Poſthumus* for thus abandoning his ſpouſe; and, in the fourth, writes to *Galla*, who is diſguiſed under the name of *Arethuſa*, as *Poſthumus* had been under that of *Licotas*. This probably had ſome good effect, and *Poſthumus* permitted his wife to follow him.

Regius ſanguis, dominæque tradi
Barbaræ pellex. Aderat querenti
Perfidùm ridens Venus, & remiſſo
Filius arcu:
Mox ubi luſit ſatìs; Abſtineto,
Dixit, irarum, calidæque rixæ;
Cùm tibi inviſus laceranda reddet
Cornua taurus.
Uxor invicti Jovis eſſe neſcis?
Mitte ſingultus; benè ferre magnam
Diſce fortunam; tua ſectus orbis
Nomina ducet.

regius ſanguis, tradique pellex dominæ barbaræ. Querenti aderat Venus perfidùm ridens, & filius remiſſo arcu. Mox ubi luſit ſatìs; Abſtineto, dixit, irarum, rixæque calidæ; cùm, quando, inviſus taurus reddet tibi cornua laceranda. Uxor invicti Jovis es, & neſcis te eſſe? Mitte ſingultus; diſce ferre magnam fortunam benè; ſectus orbis ducet tua nomina.

ANNOTATIONS.

15 *The wife of Jupiter.* This paſſage, as *Dacier* obſerves, may be explained ſeveral ways: for it may ſignify, *You do not know that you are the wife of Jupiter*; you do not know that the bull you ſo greatly revile is *Jupiter*, the ſupreme of men and Gods; or, with a point of interrogation, *Do not you know yourſelf to be the wife of Jupiter?* that is, are you not capable to bear ſo great an honor? The firſt is the moſt ſimple and natural, and agrees beſt with what goes before.

16 *A very conſiderable part of the earth.* Of old the world was divided into two parts, *Africa* and *Aſia*; in *Horace*'s time into three, *Europe* being added. This happens at preſent to be one of the moſt conſiderable parts of the globe, as it is the ſeat of learning and politeneſs, which ſeem to be baniſhed in a manner from all the other diviſions of it. It is bounded on the north by the Frozen Sea, on the weſt by the *Deucaledonian* or *Scotch* ſea, and Weſtern Ocean, on the ſouth by the *Mediterranean*, and on the eaſt by *Tartary* in *Aſia*.

The KEY.

him. *Galla* now preparing to begin her journey, *Horace* addreſſes to her this ODE; in the entrance of which he ſets before her all the bad omens of an unlucky voyage, taken from the three different kinds of *auſpices*, or ways of divination in uſe among the *Romans*; namely, from birds, four-footed beaſts, and ſerpents; thinking that he might thereby probably diſſuade her from her intended voyage; however, if ſhe was fixed in her reſolution, he wiſhes ſhe may have happy omens, and meet proſperity and ſucceſs wherever ſhe goes. He yet cannot diſguiſe his anxiety upon her account; and therefore mentions his own experience of the dangers that attend ſailing in the *Adriatic* gulf, and concludes with recounting the ſtory of *Europa*. If we examine a little what can be his deſign in introducing this ſtory, we ſhall find a great evidence of *Horace*'s diſcernment, and delicate manner of giving advice. The poet very well knew, that the beſt way of reaſoning with the fair ſex, was not by precept, but by example taken from among themſelves; and therefore he inſinuates to *Galatea*, that women often thought themſelves miſerable, when they were in the way to preferment: that therefore, if adverſity ſhould be her fate, ſhe ought to bear it patiently, as not knowing how much it

The KEY.

might turn to her advantage. It is impoſſible to foreſee how things will end, and, often, what ſeems at firſt to have the worſt aſpect, proves at laſt of very great account. The wiſeſt courſe men can take, is to wait, with compoſure and calmneſs, the iſſue of things, and perſuade themſelves, that, as the world is under the government of a wiſe and good Adminiſtrator, all ſeeming irregularities will, in the end, be adjuſted.

According

ODE XXVIII.

To LYDE.

He counſels her to ſpend the feaſt-day of NEPTUNE joyfully in ſinging and drinking.

O Stout Lyde[1], make haſte (for what can I do better upon the feſtival of Neptune?) draw your ripe wine of Cæcubum, and lay aſide for a time your wiſdom and gravity[2]. You ſee the day declines apace[3]; yet, as if it waited your leiſure, you delay to bring out of the ſtorehouſe the hogſhead marked with the name of the conſul Bibulus[4].

We will ſing alternately Neptune, and the green hairs of the Nereïds[5]; you accompanying us with your crooked harp will ſing Latona, and the darts of ſwift Diana[6]: our laſt ſong ſhall be of the Goddeſs[7] who rules Cnidos, and the ſhining Cyclades, and viſits Paphos in a chariot drawn by ſwans: the night alſo ſhall be honored with ſongs worthy the ſolemnity of this great feſtival.

ANNOTATIONS.

1 *Lyde.* This is in all probability the ſame he mentions in the 11th Ode of this Book: there ſhe was obſtinate, but here a friend. The *Romans*, having conquered the *Sicilians*, *Grecians*, *Perſians*, *Egyptians*, and almoſt the whole known habitable world, both by ſea and land, thought themſelves bound, in gratitude, to appoint, in their calendar, a ſolemn feſtival to *Neptune*; and becauſe ſhips, without men and arms, ſignified nothing, they joined *Vulcan* with him. It was upon occaſion of one of thoſe, that *Horace* wrote this Ode.

2 *And lay aſide for a time your wiſdom and gravity.* In the original it is thus: *Munitæque adhibe vim ſapientiæ. Munita ſapientia* is here nothing elſe than *ſobriety. Adhibere vim*, the ſame with what elſewhere he calls *tormentum admovere*. By *munita ſapientia* we may alſo underſtand a wiſdom well fortified, and always on its guard againſt attacks.

3 *You ſee the day declines apace.* In the original, *Inclinare meridiem ſentis.* The old commentators, and ſome of the modern, as *Lambinus*, *Lubinus*, and *Dacier*, &c. take this for the middle of the day; and that *Horace* ſays, ſince it was drawing towards night, he deſired *Lyde* to make haſte. This is the ſenſe followed in the tranſlation. But *Du Hamel* conjectures, that he means *meridies ætatis ſuæ*, the meridian of his age. Since there is nothing under the ſun at a ſtand, but all things, from their birth,

The KEY.

According to the conjecture of *P. Sanadon*, this ODE muſt have been written in the year of the city 732, or 733, becauſe it was about that time that *Galatea* prepared to follow her huſband into the Eaſt; in the 45th or 46th year of *Horace*'s age; before CHRIST 19 or 18. So that from this preſent year 1739, it is 1758 or 1757 years old.

ODE XXVIII.

Ad LYDEN.

Hortatur LYDEN *diem ſacrum* NEPTUNO *hilariter in potu & cantu agere.*

FESTO quid potiùs die
Neptuni faciam *? prome reconditum,
Lyde ſtrenua, Cæcubum,
Munitæque adhibe vim ſapientiæ.
Inclinare meridiem
Sentis; ac, veluti ſtet volucris dies,
Parcis deripere horreo
Ceſſantem Bibuli conſulis amphoram.
Nos cantabimus invicem
Neptunum, & virides Nereïdum comas;
Tu curvâ recines lyrâ
Latonam, & celeris ſpicula Cynthiæ:
Summo carmine, quæ Cnidon
Fulgenteſque tenet Cycladas, & Paphon †
Junctis viſit oloribus:
Dicetur meritâ nox quoque næniâ.

ORDO.

QUID potiùs faciam die feſto Neptuni? prome, Lyde ſtrenua, Cæcubum reconditum, adhibeque vim munitæ ſapientiæ. Sentis meridiem inclinare; ac, veluti volucris dies ſtet, parcis deripere amphoram ceſſantem Bibuli conſulis horreo. Nos invicem cantabimus Neptunum, & virides comas Nereïdum; tu curvâ lyrâ recines Latonam, & ſpicula celeris Cynthiæ: ſummo carmine dicetur Venus, *quæ tenet Cnidon, fulgenteſque Cycladas, & oloribus junctis viſit Paphon: nox quoque dicetur meritâ næniâ.*

* facias, *Bentl.* † Paphum, *ibid.*

ANNOTATIONS.

birth, are in continual motion and progreſſion towards their end; therefore we are to make the beſt uſe of the preſent time, and omit no opportunities of mirth and cheerfulneſs.

4 *Bibulus.* *Marcus Bibulus* was conſul with *Julius Cæſar*, in the year of the city 694. *Horace* was then ſeven years old; ſo that the wine he here ſpeaks of, muſt, at that time, have been kept about thirty-three years.—See *Dacier*, note *Bibulus*.

5 *Nereïds.* The daughters of *Nereus* (the ſon of *Oceanus* and *Tethys*) and *Doris*, Nymphs of the ſea.

6 *Diana.* See Book I. Ode xxi. She is called here *Cynthia*, from *Cynthus*, a mountain in *Delos*, ſo high, that the ſhadow of it is ſaid to have ſpread over the whole iſland.

7 *The Goddeſs, &c. Venus.* She was ſolemnly worſhipped at *Cnidos*, both in *Cyprus* and *Caria*. The *Cnidians* of *Caria* were in poſſeſſion of that beautiful *Venus* of *Praxiteles*, for which *Nicomedes* would have given them wherewith to diſcharge all the debts of that city, at that time very conſiderable.

The KEY.

FEASTING and drinking have, in all ages of the world, had a great many votaries; nor is there any nation under the ſun, that have not their days of rejoicing, wherein they give themſelves up to mirth and jollity. The feſtival of *Neptune* was a day kept at *Rome* with great ſolemnity, and remarkable for a vaſt confluence of ſtrangers; and all the ſtreets were ſtrowed with leaves for their reception. *Horace*, who hated crouds, and loved retirement, avoided celebrating this day in a public manner, and choſe rather to ſpend it privately in the agreeable company of *Lyde*. He tells her,

ODE XXIX.

To MÆCENAS.

He begs that, laying aſide public cares, he will come and ſpend the evening cheerfully with him.

O Mæcenas [1], deſcended of Tuſcan kings, I have long kept by me for your ſake a caſk of mellow wine as yet untouched [2], with roſes, and ointment of balanus [3] to perfume your hair. Diſengage yourſelf therefore from all hindrances; and be not always contemplating the waters of Tibur, the hills of Eſula [4], and the charming country of the parricide Telegonus [5]. Quit for a time diſtaſteful abundance, and your ſumptuous palace that almoſt reaches the clouds: ceaſe to admire the noiſe, the riches, and the ſmoke of happy Rome.

Variety is for the moſt part pleaſing to the great; and the plain ſimple ſuppers of the poor in their humble houſes, without carpets and beds of purple, have often refreſhed an anxious mind fatigued with the burden of public affairs.

Already the father of Andromeda [6] diſcovers his hidden fires; already

ANNOTATIONS.

1 *Mæcenas, deſcended of Tuſcan kings.* This is much of the ſame import with his addreſs in the firſt Ode of the firſt Book:

Mæcenas atavis edite regibus.
Mæcenas born of ancient kings.

So *Propertius*, in the ſame manner, Book III.

Mæcenas eques Etruſco de ſanguine regum,
Infra fortunam qui cupis eſſe tuam.

Mæcenas, knight, of the blood-royal of Tuſcany, *who chuſe to live in a rank below your real dignity and birth.* Commentators are at a loſs how to trace this deſcent of *Mæcenas*; however, what *Horace* aſſerts, is ſufficient to evince, that it was the common belief in *Rome* at that time.

2 *A caſk of mellow wine, as yet untouched.* In the original, *Non antè verſo cade*; *a caſk that has never been emptied*: for after the caſks were emptied, they were placed upon the ground with the bottom upwards.

3 *Balanus.* The name by which it went, both among the *Greeks* and *Latins*, was *myrobalanus*.

The KEY.

her, that they ſhould indulge themſelves in innocent mirth and cheerfulneſs, and celebrate the praiſes of the Gods and Goddeſſes.

What time this ODE was written is uncertain; it is generally thought to have been about *Horace*'s fortieth year. Thus far we may venture to conclude, that it was after the *eleventh* of this *Book*; becauſe there he compares *Lyde* to a mare of three years old, who plays and leaps in the fields: here he writes to her as a grave, ſedate, circumſpect woman, and entreats her to comply with a little mirth, ſinging, and moderate drinking with him at the enſuing feſtival.

ODE XXIX.

Ad MÆCENATEM.

Invitat eum ad cœnam hilarem, omiſſis publicis curis.

TYRRHENA regum progenies, tibi
Non antè verſo lene merum cado,
Cum flore, Mæcenas, roſarum, &
Preſſa tuis balanus capillis
Jamdudum apud me eſt. Eripe te moræ;
Ne ſemper udum Tibur, & Æſulæ
Declive contempleris arvum, &
Telegoni juga parricidæ.
Faſtidioſam deſere copiam, &
Molem propinquam nubibus arduis:
Omitte mirari beatæ
Fumum & opes ſtrepitumque Romæ.
Plerumque gratæ divitibus vices;
Mundæque parvo ſub lare pauperum
Cœnæ, ſine aulæis & oſtro,
Solicitam explicuêre frontem.
Jam clarus occultum Andromedæ pater

ORDO.

O *Mæcenas, Tyrrhena progenies regum, jamdudum apud me tibi eſt merum lene cado non antè verſo, cum flore roſarum, & balanus preſſa tuis capillis. Eripe te moræ; ne ſemper contempleris udum Tibur, & declive arvum Æſulæ, & juga Telegoni parricidæ. Deſere faſtidioſam copiam, & molem propinquam arduis nubibus: omitte mirari fumum, & opes, ſtrepitumque beatæ Romæ. Vices plerumque gratæ ſunt divitibus; mundæque cœnæ ſub parvo lare pauperum, ſine aulæis & oſtro, ſæpè explicuêre ſolicitam frontem. Jam clarus pater Andromedæ oſtendit occultum ignem;*

ANNOTATIONS.

myrobalanus. It was a fruit of the bigneſs of a nut, from which they ſqueezed very precious ointment.

4 *Eſula*. A ſmall village near to *Tibur*, upon the deſcent of a hill.

5 *Parricide Telegonus*. This *Telegonus* was ſon of *Ulyſſes*, who coming to *Ithaca* to ſee him, and being refuſed admittance by the ſervants, raiſed a tumult, in which he unknowingly ſlew his father. He afterwards came into *Italy*, and upon a little hill, about twelve miles eaſt from *Rome*, built *Tuſculum*. This hill, according to the relation of *Strabo*, was parted into ſeveral ſummits, that were covered with trees, watered by a great many fine rivulets, and adorned with ſeveral magnificent buildings.

6 *Already the father of Andromeda*; *Cepheus* king of *Æthiopia*, or *Phœnicia*, and father of *Andromeda*, the wife of *Perſeus*. He was tranſlated into heaven, and makes a conſtellation of nineteen ſtars, near the

already Procyon[7], the forerunner of the Dog-ſtar, rageth, and the furious conſtellation of the Lion[8], and the days grow hot with the returning ſun. Even now the ſhepherds with their languiſhing flocks, unable any longer to ſuſtain the heat, fly to the ſhades and rivulets, and the coverts of the rough ſilvan Deity[9]: the quiet banks are no more agitated by the wandering winds.

You in the mean time are conſidering what condition of affairs is propereſt for Rome, and always unquiet on its account, are alarmed at what may be the deſigns of the Seres, the Bactrians[10] whom Cyrus conquered, and of the Scythians who inhabit the borders of the Tanaïs[11]. God has wiſely hid the events of futurity in impenetrable darkneſs; and laughs at the vain attempts of men, when they endeavour to extend their inquiries beyond the bounds he has preſcribed them. Be always watchful to conduct what is preſent in the beſt manner. Futurity is like the Tiber, which ſometimes running ſmoothly in its channel glides peaceably into the Tuſcan ſea; at other times, when a vaſt deluge ſwells the quiet rivers, it hurries along with it in its rapid courſe[12] the rocks, the trees torn up by the roots, the cattle, and the houſes, not without a prodigious noiſe of the adjacent echoing woods and mountains.

That man is maſter of himſelf[13], and lives happy, who every day can ſay of himſelf, I have lived: to-morrow Jupiter may darken the heavens with black clouds, or illuminate them with the brighteſt rays of the ſun; yet he can never make void, what is already paſt; nor recal and undo, what fleeting time has already carried away.

Fortune that rejoices at the miſery of others, and is obſtinate to play an unuſual game, to confound all things, conſtantly transfers her unſtable gifts, ſometimes favorable to one, and ſometimes to another. If ſhe remains with me, I am content: when

ANNOTATIONS.

Leſſer Bear, between the *Dragon* and *Caſſiopeia*. His riſing is about the 9th of *July*.

7 *Procyon*. In *Greek* προκύων, *Antecanis*; ſo called, becauſe he was the forerunner of the *Dog-ſtar*; that is, he always roſe before the *Canicula*, which was called otherwiſe *Sirius*, or the *Great Dog*. It is a conſtellation of three ſtars near the milky way, and riſes about the middle of *July*.

8 *The furious conſtellation of the Lion*. A conſtellation of nineteen ſtars, and the fifth ſign of the *zodiac*.

9 *The rough ſilvan Deity*. The God *Sylvanus*, the God of the woods.

10 *The Bactrians*. *Bactria* was a very conſiderable province of the *Perſian* empire, and firſt ſubdued and added to it by *Cyrus*, who was the founder of that empire. He was the ſon of *Cambyſes* king of *Perſia* (at that time but a ſmall province, though the name afterwards extended itſelf over all the kingdoms ſubdued by *Cyrus*) and of *Mandane*, the daughter of *Aſtyages* king of the *Medes*. The reader will find a ſuccinct account of his hiſtory in *Juſtin*.

11 *Tanaïs*. See Ode x. of this Book. Here it has the epithet *diſcors*; becauſe, as *Dacier* obſerves, when *Horace* wrote this Ode, the *Scythians* and *Sarmatians* were at war.

12 *Hurries along with it in its rapid courſe*. *Pliny*, as *Dacier* obſerves, has admirably explained, as well as copied at the ſame

Oſtendit ignem; jam Procyon furit,
Et ſtella veſani Leonis,
Sole dies referente ſiccos.
Jam paſtor umbras cum grege languido
Rivumque feſſus quærit, & horridi
Dumeta Sylvani: caretque
Ripa vagis taciturna ventis.
Tu civitatem quis deceat ſtatus
Curas, & urbi ſolicitus, times
Quid Seres, & regnata Cyro
Bactra parent, Tanaïſque diſcors.
Prudens futuri temporis exitum
Caliginosâ nocte premit Deus;
Ridetque, ſi mortalis ultra
Fas trepidat. Quod adeſt memento
Componere æquus. Cætera fluminis
Ritu feruntur, nunc medio alveo
Cum pace delabentis Etruſcum
In mare; nunc lapides adeſos,
Stirpeſque raptas, & pecus, & domos
Volventis unà, non ſine montium
Clamore vicinæque ſilvæ,
Cùm fera diluvies quietos
Irritat amnes. Ille potens ſui
Lætuſque deget, cui licet in diem
Dixiſſe, Vixi: cras vel atrâ
Nube polum Pater occupato,
Vel ſole puro; non tamen irritum,
Quodcunque retrò eſt, efficiet; neque
Diffinget, infectumque reddet,
Quod fugiens ſemel hora vexit.
Fortuna ſævo læta negotio, &
Ludum inſolentem ludere pertinax,
Tranſmutat incertos honores,
Nunc mihi, nunc alii benigna.

jam Procyon furit, & ſtellæ veſani Leonis, ſole referente ſiccos dies. Jam paſtor feſſus æſtu quærit umbras rivumque cum grege languido, & dumeta horridi Sylvani: ripaque taciturna caret vagis ventis. Tu curas quis ſtatus deceat civitatem, & ſolicitus urbi, times quid Seres, & Bactræ regnata Cyro, Tanaïſque diſcors parent. Prudens Deus premit nocte caliginosâ exitum futuri temporis; ridetque, ſi mortalis trepidat ultra fas. Memento æquus componere quod adeſt. Cætera feruntur ritu fluminis, nunc delabentis medio alveo cum pace in Etruſcum mare; nunc, cùm fera diluvies irritat quietos amnes, unà volventis lapides adeſos, raptaſque ſtirpes, & pecus, & domos, non ſine clamore montium vicinæque ſilvæ. Ille potens ſui eſt, lætuſque deget, cui licet in diem dixiſſe, Vixi: cras Pater occupato polum vel atrâ nube, vel ſole puro; non tamen efficiet irritum, quodcunque retrò eſt; neque diffinget, reddetque infectum, quod fugiens hora ſemel vexit. Fortuna læta ſævo negotio, & pertinax ludere inſolentem ludum, tranſmutat honores incertos, nunc benigna mihi, nunc alii.

ANNOTATIONS.

ſame time, this wonderful deſcription. *Ibi boves, aratra, rectores, hic ſoluta & libera armenta, atque inter hæc arborum truncos, aut villarum trabes atque culmina, variè latéque fluctuantia.* *One may ſee floating on its waters, the oxen, the ploughs, the laborers, the cattle, huge ſtones, vaſt trunks of trees, and the tops of houſes.*

12 *That man is maſter of himſelf.* This is perhaps one of the fineſt ſentiments that is to be met with in *Horace*, or any other author, whether ancient or modern. *That man is truly maſter of himſelf, who every day can ſay, I have lived*; i. e. I have made a good uſe of the days that have been given me; I have employed myſelf in a way that is commendable and praiſe-worthy, and can ſuffer no juſt reproach either from the teſtimony of my own mind, or others. Every thing elſe is liable to change; all future events are uncertain, and to-morrow God may ſend either rain or ſunſhine. But what is already paſt, is irrevocable, nor is it in the power of any perſon or thing to deprive a good man of that rational pleaſure which ariſes from the conſciouſneſs of an upright and well regulated

when ſhe ſhakes her nimble wings [14], I willingly reſign all her gifts, involve myſelf in my own virtue, and am happy in an upright and umblemiſhed poverty.

I am none of thoſe, who, when the ſhip groans under the fury of the African winds, have recourſe to miſerable prayers [15], and endeavour by vows to obtain, that their Cyprian and Tyrian merchandize [16] may not enrich the devouring ſea. On ſuch an occaſion [17] I am calm and unmoved, as if a favorable wind, and the twin-brothers, Caſtor and Pollux, conducted me ſafe through the tumultuous Ægean ſea, in a bark of two oars.

ANNOTATIONS.

behaviour. The beauty and juſtneſs of the thought is too evident to ſtand in need of any illuſtration.

14 *When ſhe ſhakes her nimble wings.* This is a metaphor taken from birds, who commonly ſhake their wings before they fly. *Chabotius. Tranſlatum eſt ab avibus, pro, Si Fortuna à me avolaverit, reddo quæ ab eâ acceperam, & me virtute meâ, nullis ipſius viribus ſubjectâ, ſuſtento: If Fortune fly from me, I give her back what I received, and my virtue, ſubject to none of her aſſaults, bears me up.*

15 *Have recourſe to miſerable prayers.* *Horace* here derides the conditional prayers which the merchants, when in danger, often made to the Gods. Thoſe prayers which *Plato* calls τέχνας ἐμπώρικας, *the traffic of merchants*; and *Perſius, preces emacti.*

— Non tu prece poſcis emaci.

You do not beg with mercenary prayers.

16 *Cyprian and Tyrian merchandize.* For *Tyre* and *Cyprus* were places of great commerce.

17 *On ſuch an occaſion.* The explication, which *Dacier* gives of this paſſage, ſeems to me to carry with it the greateſt reſemblance of truth, and therefore I have followed it in the tranſlation. I ſhall here add

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The KEY.

AUGUSTUS being in *Greece*, in order to go into *Aſia*, and *Agrippa* obliged to leave *Rome*, to take upon him the government of the *Gauls*, who, upon ſeeing the *Germans* ready to caſt off the yoke, were become turbulent and factious; the government of *Rome* and *Italy* was left entirely to *Mæcenas*. *Horace*, who was never wanting in gratitude to his patron, ſeeing what a weighty charge he had upon him, how it fatigued him, and took up all his time, wrote this beautiful ODE, to which *Scaliger* gives the following great *encomium: Viceſima nona lib.* iii. *incipit leniſſimè, tum verò ſemper aſſurgit eò uſque, quò nemo aliorum pervenire poſſit:* The twenty-ninth Ode of the third Book begins after a very plain and ſimple manner, but by degrees riſes to ſuch a height, as no other poet is able to arrive at.

He begins with the ſame compliment, as in the firſt Ode of the firſt Book, putting him in mind of his noble deſcent. He invites him to come and ſup with him, and begs that he will lay aſide for a time his care and anxiety about the public, and indulge himſelf in private with a few friends. It is a relief and eaſe to the great, to deſcend ſometimes from their dignity. Pomp and grandeur are, for the moſt part, a burden to governors; and though, for reaſons

Laudo manentem: ſi celeres quatit
Pennas, reſigno quæ dedit, & meâ
Virtute me involvo, probamque
Pauperiem ſine dote quæro.
Non eſt meum, ſi mugiat Africis
Malus procellis, ad miſeras preces
Decurrere, & votis paciſci,
Ne Cypriæ Tyriæque merces
Addant avaro divitias mari.
Tunc me, biremis præſidio ſcaphæ,
Tutum per Ægæos tumultus
Aura feret, geminuſque Pollux.

Laudo manentem: ſi quatit celeres pennas, reſigno quæ dedit, & involvo me meâ virtute, & quæro probam pauperiem ſine dote. Non meum eſt, ſi malus mugiat Africis procellis, decurrere ad miſeras preces, & votis paciſci, ne Cypriæ Tyriæque merces addant divitias avaro mari. Tunc cura, geminuſque Pollux, feret me tutum per Ægæos tumultus, præſidio biremis ſcaphæ.

ANNOTATIONS.

add in the remarks the reaſons he gives for it. *Horace*, ſays he, here repreſents himſelf as a man always contented with his preſent condition. If Fortune is favorable, he is pleaſed; if ſhe frowns, he reſtores, without murmuring, all that he had received from her; and is now no leſs ſatisfied with his poverty, than he had formerly been with his riches. To render the thing yet more plain by a familiar example, he tells us, that he is none of thoſe, who, during a ſtorm, have recourſe to miſerable prayers, and make vows for their own ſafety, and that of their goods. When he finds himſelf in that condition, he is no more ſolicitous than if ſuch a thing had never happened. That he would abandon himſelf to the fury of the tempeſt; that he would venture himſelf in a ſmall bark with the ſame tranquillity and compoſure of mind, and with the ſame confidence, as if the wind was favorable, and *Caſtor* and *Pollux* his pilots. *Horace*, though an *Epicurean*, yet learned this firmneſs of mind from the philoſophy of the *Stoics*: for he took from every ſect, what ſeemed to him moſt agreeable to the dictates of ſound reaſon.

The KEY.

reaſons of ſtate, they are obliged to affect them, yet then only do they ſeem to enjoy themſelves, when, deſcending to the ſtation of private men, they indulge themſelves with ſome friends, and lay aſide all ceremony and form. *Horace* complains that *Mæcenas* was rather too anxious about his country, and diſquieted himſelf more than was neceſſary. He was apprehenſive of the *Scythians* and *Bactrians*, who were too remote to give him any juſt grounds of fear. As God had wiſely hid futurity from our knowledge, it was beſt to mind the preſent; and if he acted well, he was ſure to reap the reward of it: for though what was to come was uncertain, yet what was paſt was irrevocable. The gifts of Fortune were very uncertain; he, for his part, took the courſe that appeared moſt rational; whether ſhe favored or frowned, he was always contented, and aimed at ſuch a ſteadineſs of mind, as might enable him to remain unſhaken amidſt all the events that could befal him.

Dacier, *Des Prez*, and *Rodellius*, place this ODE in the year of the city 730; *Sanadon*, in 733, in the month of *July*, when *Mæcenas* was ſole governor of *Rome* and *Italy*; which agrees beſt with the contents of it; in the 46th of the poet's age, and 18 before CHRIST. So that from this preſent year 1739, it is 1757 years old.

ODE

ODE XXX.

To MELPOMENE.

That by his Lyric poems he had acquired an immortal reputation.

I Have finiſhed a monument [1] more laſting than braſs, and higher than the exalted ſituation of the pyramids [2]; which neither corroding ſhowers, nor the unavailing rage of north-winds can deſtroy or efface, yea, nor even the innumerable ſeries of years, and fleeting courſe of time. I ſhall not altogether die; by far the moſt valuable part of me [3] ſhall eſcape the cruelty of Proſerpine [4]. My works always adorned with the graces of novelty ſhall grow in repute and eſteem among poſterity; their fame ſhall ever riſe and increaſe while the Capitol flouriſhes [5], and the prieſt accompanied with the ſilent Veſtal aſcends to offer ſacrifices.

Wherever the rapid Aufidus [6] rages and foams, and Daunus [7] poor of water reigned over a ruſtic and warlike people, in ſpite of the meanneſs of my birth, I ſhall be celebrated and valued; I ſhall be famed as the firſt who attempted lyric poetry [8] in Latin meaſure.

Aſſume therefore, Melpomene [9], that commendable pride which your merits have acquired, and with your own hands crown me with laurel ſacred to the God who preſides at Delphos.

ANNOTATIONS.

1 *I have finiſhed a monument.* This is of much the ſame nature with what *Ovid* ſays on the like occaſion, when he reflected on the honor he expected to acquire by his *Metamorphoſes*:

Jamque opus exegi, quod nec Jovis ira, nec ignes,
Nec poterit ferrum, nec edax abolere vetuſtas.

And now I have finiſhed a work, which neither the anger of Jupiter, *nor fire, nor ſword, nor time itſelf can deſtroy.*

2 *Higher than the exalted ſituation of the pyramids. Regali ſitu pyramidum*, for *pyramidibus regalis ſitus*; *built by kings.* Theſe pyramids were built at different times, and by different kings, as an oſtentation of their power and grandeur. They were raiſed to a vaſt height, and, notwithſtanding they have been now built ſeveral thouſand years, yet they ſtill remain entire, as if it were not in the power of time to hurt them.

3 *By far the moſt valuable part of me.* His poems and works, the product of his wit and judgment. In like manner, *Ovid*:

Parte tamen meliore mei ſuper alta perennis
Aſtra ferar.

The better part of me, durable and laſting, ſhall ſoar above the higheſt ſtars

4 *Shall eſcape the cruelty of Proſerpine.* In the original, *vitabit Libitinam. Libitina* was the Goddeſs who preſided over funerals. I cannot but inſert here the learned remark of *Dacier* upon this paſſage; the rather, becauſe I have followed him in the tranſlation of it. Such as are ſkilled, ſays he, in antiquity, have given it as their opinion, that it was either *Venus* to whom this office was aſſigned (that the ſame Goddeſs, who preſided at the birth of mortals,

ODE XXX.

Ad MELPOMENEM.

Se ſcribendo verſus Lyricos conſecutum fuiſſe æternam gloriam.

EXEGI monumentum ære perennius,
Regalique ſitu pyramidum altius;
Quod non imber edax, non Aquilo impotens
Poſſit diruere, aut innumerabilis
Annorum ſeries, & fuga temporum.
Non omnis moriar; multaque pars mei
Vitabit Libitinam. Uſque ego poſterâ
Creſcam laude recens; dum Capitolium
Scandet cum tacitâ virgine pontifex.
Dicar, quà violens obſtrepit Aufidus,
Et quà pauper aquæ Daunus agreſtium
Regnavit populorum, ex humili potens,
Princeps Æolium carmen ad Italos
Deduxiſſe modos. Sume ſuperbiam
Quæſitam meritis, & mihi Delphicâ
Lauro cinge volens, Melpomene, comam.

ORDO.

EXEGI monumentum perennius ære, altiuſque regali ſitu pyramidum; quod non edax imber, non impotens Aquilo poſſit diruere, aut innumerabilis ſeries annorum, & fuga temporum. Non omnis moriar; parſque multa mei vitabit Libitinam. Ego uſque recens creſcam laude poſterâ; dum pontifex ſcandet Capitolium cum tacitâ virgine. Quà violens Aufidus obſtrepit, & quà Daunus pauper aquæ regnavit agreſtium populorum, ego, *potens ex humili, dicar princeps,* primus, *deduxiſſe Italos modos ad Æolium carmen. Melpomene, ſume ſuperbiam quæſitam meritis, & volens cinge mihi comam lauro Delphicâ.*

ANNOTATIONS.

mortals, might alſo preſide at their interment), or *Proſerpine*. The greater part ſeem to favor the firſt of theſe conjectures; but the difference may be eaſily decided; for it is certain that *Venus* and *Proſerpine* were but different names of the ſame Divinity: for which reaſon I have tranſlated it, *ſhall eſcape the cruelty of* Proſerpine. Perhaps, in that verſe of the twenty-eighth Ode of the firſt Book,

——— *Nullum*
Sæva caput Proſerpina fugit.

None are exempt from the power of cruel Proſerpine: he there, by *Proſerpine*, means the ſame whom he here calls *Libitina*.

5 *While the Capitol flouriſhes.* That is, while *Rome* and its empire ſtands. The *Romans* flattered themſelves, that their empire ſhould continue for ever. *Virgil*, Æn. i. 282, brings in *Jupiter* ſpeaking thus to *Venus*:

His ego nec metas rerum, nec tempora pono.
To their empire I affix no limits, nor aſſign any period to their government of the world.

It was owing to the ſame notion, that we ſo often meet with ſuch inſcriptions as theſe, upon their medals: *Romæ Æternæ. Imperii Æternitas. To Rome eternal. The eternity of the Roman empire.*

6 *Aufidus.* A river of *Apulia*, where *Horace* was born, the ſame that is now called the *Ofanto*. It has a very rapid current.

7 *Daunus.* This *Daunus* was the ſon of *Pilumnus* and *Danaë*. He reigned over *Daunia*, and gave his name to the country. This *Daunus* is alſo the name of a river in *Daunian Apulia*. He adds *pauper aquæ* in the ſame ſenſe, as he ſays in Ode iii. Lib. V. *ſiticuloſæ Apuliæ*. For *Apulia* was a very dry country, and barren of water.

8 *Lyric poetry.* In the original *Æolium carmen*. The verſes of *Sappho* and *Alcæus*, who were both of *Mitylene*, a city of *Æolia*.

9 *Melpomene. Melpomene* here ſtands for the *Muſes* in general; for her proper office was to preſide over tragedy and rhetoric.

The

The KEY.

THIS ODE is of a like nature with the laſt ODE of the ſecond Book. The deſign of it appears at firſt ſight. He celebrates his own productions, and propheſies that their reputation ſhall be immortal. However contemptible this might render a mean writer, whoſe talents were not very conſiderable, yet, in one of *Horace*'s rank, we ought not to be too forward in cenſuring it. A great genius muſt unavoidably be conſcious of its own worth; and though it is very commendable in them to ſpeak of themſelves with modeſty and diffidence, yet there are certain times when it would be a fault to be ſilent. *Horace* had publiſhed a great many poems, which had met with approbation from the niceſt judges; and therefore we may look upon this ODE as nothing more than a fair and candid repreſentation of the ſentiments of others upon his works. A writer, who thus entertains a high idea of himſelf, will be careful that none of his performances fall below what he thinks worthy of this idea; and therefore, as the public are conſiderable gainers by it, they ought the more readily to excuſe it.

It is uncertain when this ODE was written.

A farther Deſcription of the PYRAMIDS, *as promiſed* ODE I. BOOK I.

BAUDRAND: Pyramides Ægypti, apud Memphim urbem, inter illam & Deltam, inter ſeptem terræ orbis miracula, Pharaoni; teſte Belloniâ, Granara di Gioſefo *Ægyptiis: Teſte Ortelio, tres numero latæ longæque ad quatuor terræ jugera: Teſte Melâ, à Nilo fluvio quatuor lucis Gallicis: Teſte Bellonio, antiquorum regum ſepulchra.* The *Pyramids* of *Egypt*, near *Memphis*, betwixt it and *Delta*, among the ſeven wonders of the world, as *Bellonius* ſays, were the granaries of *Pharaoh*, built by *Joſeph* during the ſeven years of plenty, to hold grain for the people of *Egypt* in the time of famine: *Ortelius* ſays, there were three in the breadth and length of four acres of land: *Melas* ſays, they are four miles diſtant from the river *Nile*, from *Delta* ſix, from *New Babylon*, or *Cairo*, four *French* leagues: *Bellonius* ſays, they were the burial-places of the ancient kings. *Pyramidum una à tercentum ſexaginta mille hominum viginti annorum ſpatio conſtructa traditur, tantâ impensâ, ut in alliis, cæpis, & raphanis, mille octingenteſima talenta inſumpta fuerint. Cicero de Naturâ Deorum, ut citat Baudrandus.* One of the pyramids is ſaid to be built by three hundred and ſixty thouſand men in the ſpace of twenty years, at ſo vaſt a charge, that in garlic, onions, and radiſhes, there were one thouſand eight hundred talents

talents ſpent. An *Egyptian* talent (*Gronovius de Pecuniâ Veterum*) is one hundred and twenty *minæ*. A *mina*, ſays *Ainſworth*, is three pounds in our money. So that a talent is 360 pounds, which being multiplied by 1800, comes to ſix hundred and forty-eight thouſand pounds. This being but one article of the charge, if we conſider the meat, drink, and clothing of ſuch a vaſt number of workmen, and ſuppoſe two thirds of them to have wives and children to be maintained by their wages, the charge of mortar, horſes, carriages, carts, working-tools, *&c.* will amount to ten times the above ſum, namely, to ſix millions four hundred and eighty thouſand pounds. This being in the year of the world 2367. Mr. *Tallents:* for, according to *Manetho* and *Joſephus*, *Orus* began the building of the pyramids. This is a ſum of money, which all the kingdoms of *Europe* were not able to raiſe at that time of the world.

The pyramids of *Egypt* are twenty in number, whereof three are reckoned the chief, ſcarce two leagues diſtant from *Cairo* weſtward, and have four frontiſpieces: the greateſt of them is founded upon a rock, whoſe baſis is 693 *Engliſh* feet every way; its height is alſo 693 feet of the ſame meaſure; and to its top, it is an aſcent of 270 ſteps or turnings. It was raiſed by king *Chemis*, or *Cheope*. The ſecond is ſcarce 200 paces diſtant from the firſt, and is of the ſame height, but leſs circumference, ſince its baſis on every ſide is 560 *Engliſh* feet, or 625 *Roman*. The third, ſcarce a ſtone's caſt from the ſecond, ſtands upon an eminence; its breadth on every ſide of the baſis is 320 *Engliſh* feet, as is alſo its height. But the other ſeventeen are much leſs, and are at a diſtance from the other three.

John Greaves, profeſſor of aſtronomy in the univerſity of *Oxford*, hath very largely deſcribed them. I have this paſſage of Mr. *Greaves*'s deſcription from *Baudrand*. *Des Prez* ſays, that it was in the year 1638, in which Mr. *Greaves* ſaw them, and that then they were very little defaced. As to *Manetho* and *Joſephus* ſaying that *Orus* built them, and Mr. *Greaves*, *Chemis* or *Cheope*, that is eaſily reconciled; for, as *Dacier* very well obſerves, they were the work not of one, but of many kings. *Orus* might begin, and *Chemis* might finiſh them. This being the year of the world 5689, from which ſubtract 2367, there remains 3322 years; all which time theſe vaſt ſtructures have ſtood. They are called *pyramids*, from πῦρ, *ignis*, fire, becauſe being large at the bottom, and gradually coming to a point at the top, they repreſent the figure of a flame. For a more particular deſcription, ſee *Ammianus Marcell.* Book xxii. *Strabo*, Book xvii. and *Diodorus Siculus*, Book ii. Chap. 2.

THE ODES

OF

Q. HORATIUS FLACCUS.

BOOK THE FOURTH.

ODE I.

To VENUS.

HORACE is now of an age, that he ought to have an averſion to love and gallantry.

O Venus, having ſo long left me in quiet, do you begin again to raiſe war againſt me [1]? Spare, Goddeſs, I pray you, ſpare; I am no more what I was under the reign of beautiful Cynara [2]. Cruel mother of amorous deſires [3], ceaſe attempting to bring under your yoke a man now arrived at his fiftieth year [4], and therefore ſtubborn to ſubmit to your voluptuous commands. Go whither you are called by the preſſing intreaties and flatteries of our youth.

If you deſire to inflame a worthy heart, and apt to receive your impreſſions, grow wanton in the houſe of Paulus Maximus [5], thither fly in your chariot drawn by ſwans [6]. He is of an illuſtrious

ANNOTATIONS.

1 *Do you begin again*, &c. The word *rurſus* is made uſe of in the original. We learn from the account that *Horace* gives of himſelf in the firſt and ſecond Book, that he renounced all gallantry and love-affairs, when he was about forty years of age. *Venus* had ſince rendered him ſenſible to the charms of *Glycera*, and ſhe here captivates him again by the beauty of *Ligurinus*.

2 *Under the reign of beautiful Cynara.* *Horace*, like all good and wiſe men, changes his thoughts with his age, and believes that every ſtage of life has that which it is proper for it to follow, and fix upon. *Cynara* was one of *Horace*'s miſtreſſes, and, as *Dacier* obſerves, he was probably very young when he was her gallant. In Epiſt. vii. Book I. ſhe has the epithet *proterva*, and in Epiſt. xiv. *rapax*; but here ſhe is called *bona Cynara*. Commentators are very much divided about the meaning of it; ſome take it for *generous*, others for *obliging*. But as it very often ſignifies no more than ſimply *beautiful*, that ſeemed to me to be the moſt eaſy and natural interpretation of it here.

3 *Cruel mother of amorous deſires.* In the original *Mater ſæva cupidinum*. He ſpeaks of her in the ſame ſtyle in the nineteenth Ode of the firſt Book; which ſee.

4 *Arrived at his fiftieth year.* *Circa luſtra decem.* A *luſtrum* was the ſpace of five

Q. HORATII FLACCI

O D A R U M

LIBER QUARTUS.

ODE I.

Ad VENEREM.

HORATIUS *jam eâ ætate eſt, ut debeat eſſe alieno animo à rebus amatoriis & ludicris carminibus.*

INTERMISSA Venus diu,
Rurſus bella moves? Parce, precor, precor;
Non ſum qualis eram bonæ
Sub regno Cynaræ. Deſine, dulcium
Mater ſæva cupidinum,
Circa luſtra decem flectere mollibus
Jam durum imperiis. Abi
Quò blandæ juvenum te revocant preces.
Tempeſtiviùs in domo
Pauli, purpureis ales oloribus,
Comeſſabere Maximi,
Si torrere jecur quæris idoneum.

ORDO.

O *Venus, diu intermiſſa, rurſus moves bella? Parce, precor, precor; non ſum qualis eram ſub regno bonæ Cynaræ. O ſæva mater dulcium cupidinum, deſine flectere* me *jam circa decem luſtra, &* ergo *durum mollibus imperiis. Abi quò blandæ preces juvenum te revocant. Tempeſtiviùs comeſſabere in domo Pauli Maximi, ſi quæris torrere idoneum jecur,* illuc *ales* I *purpureis oloribus. Namque* is juve-

ANNOTATIONS.

five years; ſo that ten *luſtra* was exactly fifty years. See Book II. Ode iv.

5 *Grow wanton in the houſe of Paulus Maximus.* This *Paulus Maximus*, as *Dacier* obſerves, was probably the ſon of *Quintus Fabius Maximus*, whom *Cæſar* had made honorary conſul with *Trebonius Aſper*, in the year of the city 708. About five years after this Ode was addreſſed to him, he was himſelf made conſul with *Tubero*.

6 *In your chariot drawn by ſwans.* The expreſſion in the original is, *Venus ales purpureis oloribus*, inſtead of *Venus quæ vehis es purpureis oloribus*; which is ſomewhat remarkable. The word *purpureis* has created a great deal of trouble to the commentators, as not being able to conceive how a purple color can, with any propriety, be attributed to the ſwan. Some therefore think, we ought to read *furfureis*; others *marmoreis*; and others again *porphyreis*, from *Porphyris*, the ancient name of the iſland *Cyprus*, ſacred to *Venus*. But as *Dacier* obſerves with great judgment, the ancients frequently made uſe of the word *purpureus*, to expreſs any thing that was of a lively brilliant color. *Rodellius* ſays;

Simili

luſtrious deſcent, diſtinguiſhed by a comely and graceful port, and his eloquence is a refuge to the diſtreſſed; in a word, he is poſſeſſed of a thouſand fine qualities [7], that will ſpread to a great diſtance the fame and glory of your empire. And, when by his powerful charms he triumphs over the rich preſents of his rival, he will raiſe to you a marble ſtatue, and place it in a temple near the Alban lake [8] under a roof of citron-wood. There you ſhall continually ſmell the frankincenſe that ſhall be burnt upon your altar; and be delighted with the various hymns played upon the harp, the flute, and the Berecynthian horn. There the young boys and tender virgins, ſinging your praiſes twice a day, ſhall thrice beat the ground with their ſnowy feet after the manner of the Salii [9].

Neither woman or boy any longer pleaſes me; I am now no more delighted with the fond hope of credulous love; I contend not for the maſtery in drinking, nor take a pride in adorning my head with a garland of new flowers. But why, alas! why, Ligurinus [10], do the tears thus trickle down my cheeks? Why does my tongue formerly eloquent now faulter, and ſink into a ſhameful ſilence? All the night long in my dreams ſometimes I hold you in my arms; at other times, flying my embraces, I follow you, cruel as you are, through the field of Mars, and the rolling waters of the Tiber.

ANNOTATIONS.

Simili ratione multa vocamus aurea, in quibus auri nihil eſt, præter pulchritudinem & nitorem. *In like manner we ſay that many things are golden, which bear no reſemblance to that metal but in their beauty and brightneſs.*

7 *Poſſeſſed of a thouſand fine qualities.* *Et centum puer artium.* *Puer* is a word of tenderneſs, and applicable to every age; *Virgil*, Æn. vi. 832. applies it to *Cæſar* and *Pompey*.

Ne pueri, ne tanta animis aſſueſcite bella.
Do not engage in ſo bloody and cruel a war.

Ovid ſpeaks after the ſame manner of *Auguſtus*, when he was more than fifty years old.

Parce puer ſeculi decus admirabile noſtri.
Pardon me, O emperor, thou who art the ornament and glory of the preſent age.

8 *The Alban lake.* The city of *Alba* was built between a mountain and a great lake, which *Livy* places in a foreſt: *Lacus in Albano nemore.* It was about ten miles from *Rome*, and is now called *Lago di Caſtel Gandolfo*.

9 *Salii.*

The KEY.

IT would ſeem, from the laſt ODE of the third Book, that *Horace* deſigned to write no more lyric poems; for he begins it, *Exegi monumentum ære perennius*, &c. *I have finiſhed a monument more laſting than braſs.* The generality of commentators are of opinion, that *Horace* being importuned by *Auguſtus*, *Mæcenas*, and the other great men at court, who admired his compoſitions, was prevailed with to add ſome more Odes to thoſe he had already written. This conjecture is founded upon a paſſage out of *Suetonius*, in his life of

Namque & nobilis, & decens,
Et pro ſolicitis non tacitus reis,
Et centum puer artium,
Latè ſigna feret militiæ tuæ.
Et, quandoque potentior
Largis * muneribus riſerit æmuli,
Albanos prope, te, lacus
Ponet marmoream ſub trabe citreâ.
Illic plurima naribus
Duces thura; lyræque † & Berecynthiæ ‡
Delectabere tibiæ
Miſtis carminibus, non ſine fiſtulâ.
Illic bis pueri die
Numen cum teneris virginibus tuum
Laudantes, pede candido
In morem Saliûm ter quatient humum.
Me nec femina, nec puer
Jam, nec ſpes animi credula mutui,
Nec certare juvat mero,
Nec vincire novis tempora floribus.
Sed cur, heu! Ligurine, cur
Manat rara meas lacryma per genas?
Cur facunda parum decoro
Inter verba cadit lingua ſilentio?
Nocturnis te ego ſomniis
Jam captum teneo; jam volucrem ſequor
Te per gramina Martii
Campi, te per aquas, dure, volubiles.

nis eſt *& nobilis, & decens, & non tacitus pro ſolicitis reis, & puer centum artium*, ideoque *latè feret ſigna tuæ militiæ. Et, quandoque riſerit potentior largis muneribus æmuli, ponet te marmoream prope Albanos lacus ſub citreâ trabe. Illic duces plurima thura naribus; & delectabere miſtis carminibus tibiæ Berecynthiæ, lyræque, non ſine fiſtulâ. Illic pueri cum teneris virginibus, laudantes numen tuum bis die, quatient humum ter pede candido, in morem Saliûm. Me nec femina jam juvat, nec puer, nec ſpes credula animi mutui, nec certare mero, nec vincire tempora novis floribus. Sed cur, heu! cur, Ligurine, manat rara lacryma per meas genas? Cur facunda cadit lingua inter verba ſilentio parum decoro? Ego nocturnis ſomniis jam teneo te captum; jam, dure, ſequor te volucrem per gramina campi Martii, ſequor te per aquas volubiles.*

* Largi, *Bentl.* † lyraque, *Ib.* ‡ Berecynthia tibia, *Ib.*

ANNOTATIONS.

9 *Salii.* Prieſts of *Mars*, inſtituted by *Numa*. They were keepers of the brazen targets, and every year made a ſolemn proceſſion, leaping and dancing all the way. *Livy*, ſpeaking of them, uſes the expreſſion, *Solennem ſaltatum.*

10 *Ligurinus.* This *Ligurinus* is the ſame to whom the tenth Ode of this Book is addreſſed. We know nothing farther about him.

The KEY.

of *Horace. Scripta quidem ejus uſque adeo probavit, manſuraque perpetuò credidit, ut non modò Seculare Carmen componendum injunxerit, ſed & Vindelicam victoriam Tiberii Druſique privignorum; eumque coegerit propter hoc, tribus carminum libris ex longo intervallo quartum addere. Auguſtus ſo far approved of his writings, and was ſo thoroughly perſuaded that they would beget admiration in all ages, that he not only commanded him to pen the* Carmen Seculare, *but alſo the victory*

The KEY.

of Tiberius *and* Druſus, *his ſtep-ſons, over the* Swiſs *and* Bavarians; *and, for that reaſon, obliged him to add a fourth Book to the three he had publiſhed long before.* But this, as *Dacier* obſerves, is no proof that he did not write this fourth Book till after the three former; but only that he did not publiſh it. This is the more credible, becauſe there are ſeveral Odes in this Book which were plainly made before ſome of thoſe in the three former. We muſt therefore conclude, that *Horace*, collecting together ſome Odes that he had kept long by him, and adding to them thoſe which he had compoſed by the command of *Auguſtus*, out of them all made this fourth Book.

To thoſe who live and paſs away life as they ought, all the parts of it are equally pleaſant. *There is a time for all things*, as *Solomon* ſays; that which is proper for youth, may not be agreeable to the prime of life; and that which ſuits perſons in the prime of life, may not equally ſuit thoſe who are well advanced in years. *Horace*, now in his fiftieth year, had laid aſide all thoughts of love and lyric

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ODE II.

To JULIUS ANTONIUS.

It is a hazardous attempt to imitate the ancient poets, but above all, PINDAR.

O Iülus [1], whoever attempts to vindicate Pindar [2], truſts to waxen wings firſt contrived by the art of Dædalus [3], and ſhall give his name to the ſea whoſe color reſembles that of

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[1] *Iülus.* He was the ſon of *Mark Antony* the triumvir, and *Fulvia*. After the death of his father, he was received into favor by *Auguſtus*, and honored with the prieſthood. He was alſo conſul with *Q. Fabius Maximus*. All theſe ties were not ſufficient to retain him faithful; for he diſhonored the family of his benefactor, by being one of the firſt that corrupted and debauched his daughter *Julia*. This, joined to ſome indications of a conſpiracy, of which he was accuſed as the author, made him be ſeized and condemned. Some hiſtorians write, that, to avoid the infamous death which he knew he deſerved, he put violent hands on himſelf.

[2] *Pindar.* A *Greek* poet of a ſublime genius, born in *Thebes*, of *Bœotia*. He lived in the time of *Xerxes*, about the 75th Olympiad, and 476 years before *Chriſt*. He was accounted the chief of the lyric poets; and though the greater part of his works be now loſt, yet what remains is ſufficient to juſtify the *elogium Horace* here gives him, and convince us, that the ancients were not miſtaken in their judgment. *Quintilian* agrees with *Horace* in the opinion, that he was a poet of too ſublime a genius for any to copy with ſucceſs. Lib. X. cap. 10. *Novem Lyricorum longè Pindarus princeps, ſpiritûs magnificentiâ, ſententiis, figuris, beatiſſimâ rerum verborumque copiâ, & velut quodam eloquentiæ flumine; propter quæ, Horatius eum meritò credidit nemini imitabilem.* Pindar *far excelled the other nine lyric poets, in the greatneſs of his ſentiments, his ſentences, figures, a*

happy

The KEY.

lyric poetry; and as he was now forced to resume the subject again, he most beautifully begins this ODE, by addressing *Venus*: O *Venus*, I am now unfit to receive your gentle commands; it is not with me as in the days of beautiful *Cynara*; lay them therefore upon *Paulus Maximus*, a youth qualified to spread the fame of your empire far and wide: his numberless attractions are sufficient to make him triumph over a rich and powerful rival. He will then build you a temple, and pay you all imaginable honors. He concludes the ODE with a complaint, that *Venus* did not yet cease to tyrannize over him, and that the beauty of *Ligurinus* raised in him emotions very unbecoming his age.

Rodellius maintains this ODE was written in the year of the city 739; but as this would make *Horace* 52 years old, whereas, in the ODE, he says he was only 50, *circa lustra decem*, we choose rather to fix it in the year 737, and 14 before CHRIST, making it 1753 years old.

ODE II.

Ad JULIUM ANTONIUM.

Periculosum esse imitari antiquos poetas, & præcipuè, PINDARUM.

PINDARUM quisquis studet æmulari,
Jule, ceratis ope Dædaleâ
Nititur pennis, vitreo daturus
Nomina ponto.

ORDO.

Jule, quisquis studet æmulari Pindarum, nititur pennis ceratis Dædaleâ ope, daturus nomina ponto vitreo.

ANNOTATIONS.

happy abundance of matter and words, and, as it were, a certain unfathomable river of eloquence; for which great endowments, Horace *deservedly believed that he could not be imitated with success by any other poet.*

3 *Dædalus.* A most ingenious artificer, so famous, that when we would commend a thing for the curiousness of the work, we use the proverb *Dædali opera.* He lived in *Crete*, at the court of king *Minos*, by whose order he made the celebrated labyrinth, into which he was put himself, because he had discovered the windings and intricacies of it to *Theseus.* His friends, and even the queen herself, who had a great regard for him, because he had been serviceable to her in her amours, corrupting his guards, procured his escape in some small ships. *Minos* pursued so hard, that the ship, in which his son *Icarus* was carried, was split on a rock. *Dædalus* over-sailed the king to *Sicily*, being the swifter, because he had then invented his sail-cloths, when all others knew no speedier sailing than by the help of oars. This gave rise to the fable, that he and his son escaped from the labyrinth by the help of wings, that were made of feathers joined together with wax. The story tells us, that *Icarus*, too adventurous, and despising the approach of his father *Dædalus*, approached too near the sun, by which means, the wax that held together the feathers of his wings melting, he fell into that part of the *Archipelago*, which from thence was

of glaſs [4]. Pindar, of an unfathomable depth, hurries on with rapidity which nothing can ſtay, like a river, which, ſwelled by rains, deſcends impetuous from the mountains, and overflows its banks. This divine poet always merits the laurel-crown, whether he fills his lofty dithyrambics [5] with new words, and deſpiſing the reſtraints of meaſure and rhime marches on with a majeſtic pace: or ſings the praiſes of the Gods, and of thoſe valiant kings [6] the offspring of the Gods; who puniſhed the Centaurs [7] by a deſerved death, and ſlew the dreadful Chimæra [8] armed with fire: or celebrates the triumphant return of thoſe, whom the palm beſtowed at the Olympic games [9] raiſes to the rank of the immortals; ſpeaks of thoſe who had carried off the prize either in wreſtling or the horſe-race, and honors them with an elogium [10] more valuable and laſting than a hundred ſtatues: or laments the untimely death of a promiſing youth torn by an unhappy fate from his diſconſolate ſpouſe; extols his ſtrength, magnanimity, and unblemiſhed behaviour, and reſcues them from dark oblivion [11].

O Antonius, when this Dircean ſwan [12] mounts the lofty tracts of heaven, he is always ſupported by an equal and favorable gale: I a more humble adventurer compoſe my laborious lines with great care, after the manner of a bee of Matinus [13], that with much toil gathers the grateful thyme, about the groves and rivulets of the wet Tibur.

You,

ANNOTATIONS.

denominated the *Icarian* ſea. The meaning of *Horace* therefore, in this firſt verſe, is, that whoever ſhall attempt to imitate *Pindar*, will make as terrible a downfal as *Icarus*.

4 *The ſea whoſe color reſembles that of glaſs.* *Ponto vitreo* in the original. *Vitreo* here does not ſtand for *clear* or *tranſparent*, as ſome have aſſerted, but as I have tranſlated it, for the *ſea of the color of glaſs*.

5 *Dithyrambics.* Hymns ſacred to *Bacchus*, compoſed by *Pindar* in honor of that Deity, on his two triumphs over *Europe* and *Aſia*, from δὶς *bis*, and θρίαμβος, *triumphus*. They were written in a lofty ſwelling ſtyle, unconfined to numbers and feet, as *Juvencius* and others obſerve, and *Horace* here intimates. *Des Prez* tells us, that they were called dithyrambics from *Bacchus*'s δὶς θύρας ἀμείψων, or ἀμβαίνων, *bis vitæ portas tranſiens*, twice paſſing the gates of life; firſt, as he was born of his mother *Semele*, and afterwards ſpringing from the thigh of *Jupiter*. Some learned men, who have imagined *Bacchus* to be the ſame with *Moſes*, explain this double birth by the hiſtory of that *legiſlator*, who had two mothers, ſhe of whom he was born, and the daughter of *Pharaoh*, who adopted him, and brought him up as her own ſon. It has been in the ſame manner accommodated to the hiſtory of *Noah*, who is alſo, by ſome, ſuppoſed to be the ſame with *Bacchus*, and who, eſcaping the flood, by which all the reſt of mankind periſhed, might figuratively be ſaid to have been born a ſecond time. But the firſt etymology is not only the moſt eaſy and natural, but alſo that which *Dacier*, *Juvencius*, and ſeveral others of the moſt judicious commentators agree in.

6 *And of thoſe valiant kings the offspring of the Gods.* Kings have been always called the ſons of the Gods, and are conſidered as, in a peculiar manner, their repreſentatives. But it is to be obſerved, that thoſe of whom *Horace* here ſpeaks, and who were celebrated by *Pindar*, were actually accounted, in a more ſtrict ſenſe, the ſons of the Gods. Such as were, for example, *Hercules*,

Monte decurrens velut amnis, imbres
Quem ſuper notas aluêre ripas,
Fervet, immenſuſque ruit profundo
Pindarus ore:
Laureâ donandus Apollinari,
Seu per audaces nova dithyrambos
Verba devolvit, numeriſque fertur
Lege ſolutis:
Seu Deos regeſque canit, Deorum
Sanguinem; per quos cecidêre juſtâ
Morte Centauri, cecidit tremendæ
Flamma Chimæræ:
Sive quos Elea domum reducit
Palma cœleſtes; pugilemve equumve
Dicit, & centum potiore ſignis
Munere donat:
Flebili ſponſæ juvenemve raptum
Plorat; & vires, animumque, moreſque
Aureos deducit in aſtra, nigroque
Invidet Orco.
Multa Dircæum levat aura cycnum,
Tendit, Antoni, quoties * in altos
Nubium tractus: ego, apis Matinæ
More modoque,
Grata carpentis thyma per laborem
Plurimum, circa nemus uvidique
Tiburis ripas †, operoſa parvus
Carmina fingo.

Pindarus fervet, immenſuſque ruit profundo ore, velut amnis decurrens monte, quem imbres aluêre ſuper notas ripas: donandus eſt laureâ Apollinari, ſeu devolvit nova verba per audaces dithyrambos, feruntque numeris ſolutis lege: ſeu canit Deos, regeſque ſanguinem Deorum; per quos Centauri cecidêre juſtâ morte, per quos flamma tremendæ Chimæræ cecidit: ſive canit heroas, quos Elea palma reducit domum cœleſtes; dicitve pugilem vel equum, & donat munere potiore centum ſignis: ploratve juvenem raptum ſponſæ flebili; & deducit vires, animumque, moreſque aureos in aſtra, invidetque nigro Orco. O Antoni, multa aura levat Dircæum cycnum, quoties tendit in altos tractus nubium: ego parvus fingo operoſa carmina, more modoque Matinæ apis, carpentis grata thyma per laborem plurimum, circa nemus ripaſque uvidi Tiburis.

* quotiens, *Bentl.* † rivos, *Bentl.*

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us, who was the ſon of *Jupiter*; *Theſeus*, who had *Neptune* for his father, and *Pirithous*, deſcended of *Mars*.

7 *Centaurs.* See Book I. Ode xviii.

8 *Chimæra.* See Book I. Ode xxvii.

9 *Olympic games.* In the original we read *Elea palma*, the *Elean palm*, from *Elis* a country in the weſt-part of *Peloponneſus*, where the *Olympic* games were celebrated. See Book I. Ode i.

10 *An elogium more valuable and laſting than a hundred ſtatues.* Statues decay by length of time, or are liable to be deſtroyed by the hands of a powerful enemy; but works of genius are univerſally eſteemed, and their real value makes every one preſerve them with care.

11 *Reſcues them from dark oblivion.* Had it not been for the poems of *Pindar*, all the fine qualities and great achievements of theſe valiant heroes had been loſt to us, and the fame of them would have died with themſelves.

12 *Dircean Swan. Dirce*, a mountain of *Bœotia* near *Thebes*, where *Pindar* was born.

13 *Matinus.* A mountain of *Apulia*. It is to be obſerved that *Horace* here compares *Pindar* to a ſwan that mounts high, and ſoars upon triumphant wings; whereas he likens himſelf only to the humble bee, that gathers the ſweets of the fields by parcels, and with a great deal of labor and induſtry. Poets have been always, and, with great propriety, ſaid to reſemble bees; for, like them, they gather their verſes in the gardens, meadows, and from the choiceſt flowers of the Muſes.

You, Antony, a diſtinguiſhed poet, ſhall celebrate in a higher ſtrain Auguſtus, when, adorned with the crown his exploits have ſo juſtly deſerved, he ſhall lead along the ſacred rock the fierce Sicambri [14]: never did the Fates [15] and propitious Gods bleſs the world with a greater or more beloved prince, nor can give, were the golden age again to return. You ſhall ſpeak of the happy days, and public rejoicings of the city, upon the ſo long and earneſtly wiſhed-for return of valiant Auguſtus, and the forum free from debates and proſecutions.

Then, if any thing I can ſpeak may merit to be heard, I will join my voice with yours; and, ſenſible of my felicity in Cæſar's return, will ſing with you, O happy, O memorable day! and while you [16], divine triumph, proceed, and guide the ſacred pomp, we, joined by the whole city, will cry out, Triumph, triumph! and offer incenſe to the propitious Gods.

As for you, Iülus, ten bulls [17], and as many cows, ſhall acquit you of the ſacrifices you have vowed; I ſhall be acquitted by offering a tender calf, which, having left its mother, feeds and grows up in my large paſtures: the horns [18] ſpringing in his forehead imitate the crooked appearance of the moon the third day after her riſing [19]; there he alſo bears the mark of a ſtar, white as ſnow [20]; as to the color of his body, it is red.

ANNOTATIONS.

14 *Sicambri.* Theſe were the people who inhabited that part of the *Low Countries*, which is now called *Guelders*. The war againſt them was begun towards the end of the 737th year of the city, five years before the conſulſhip of *Antony*, and was completed about a year before that conſulſhip.

15 *Never did the Fates, &c.* This, as *Dacier* obſerves, is the greateſt *encomium* that can be given to a prince or emperor. Goodneſs and greatneſs ought to be diſtinguiſhing qualities of men in power; and a prince, in whom theſe two are united, is certainly the greateſt bleſſing that heaven can beſtow upon a people. *Auguſtus* was poſſeſſed of both theſe in an eminent degree. *Antony* himſelf, to whom this Ode is addreſſed, was, as we have formerly obſerved, a plain example of it, although he made a very ungrateful return.

16 *And while you, divine triumph.* *Horace* here, as *Dacier* obſerves, makes a perſon of *triumph*, and addreſſes him as the God who preſided at the ſolemnity. This the old ſcholiaſt was very ſenſible of, for upon the words, *Io triumphe!* he has this judicious remark: *Sacra acclamatio cum invocatione ad ipſum Triumphum, qua Io, Io dicebatur.* A ſacred acclamation to triumph itſelf, along with the invocation. *Horace* addreſſes it in the ſame manner, Ode ix. Book V.

Io triumphe, tu moraris aureos
Currus, & intactas boves.

17 *Ten bulls, &c.* A man of quality at the court of *Auguſtus*, ſuch as *Antony* was, who had married the niece of the emperor, was obliged to offer a ſacrifice ſuitable to his rank, and that thankfulneſs he owed the Gods for the ſafe return of his prince

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The KEY.

IN the year of the city 738, the *Sicambri* and *Uſipetæ*, riſing up in rebellion againſt the *Romans*, ſeized ſuch of their troops as had

Concines majore poëta plectro
Cæsarem, quandoque trahet feroces
Per sacrum clivum, meritâ decorus
Fronde, Sicambros:
Quo nihil majus meliusve terris
Fata donavêre bonique Divi,
Nec dabunt, quamvis redeant in aurum
Tempora priscum.
Concines lætosque dies, & urbis
Publicum ludum, super impetrato
Fortis Augusti reditu, forumque
Litibus orbum.
Tum meæ (si quid loquar * audiendum)
Vocis accedet bona pars; & O sol
Pulcher, O laudande, canam, recepto
Cæsare felix.
Tuque dum procedis †, Io triumphe,
Non semel dicemus, Io triumphe,
Civitas omnis; dabimusque Divis
Thura benignis.
Te decem tauri, totidemque vaccæ;
Me tener solvet vitulus, relictâ
Matre, qui largis juvenescit herbis,
In mea vota:
Fronte curvatos imitatus ignes
Tertium lunæ referentis ortum,
Quâ notam duxit, niveus videri,
Cætera fulvus.

Tu, *poëta* eximius, *concines Cæsarem majore plectro, quandoque, decorus meritâ fronde, trahet Sicambros feroces per sacrum clivum: quo* Cæsare *Fata Divique boni donavêre nihil majus meliusve terris, nec dabunt, quamvis tempora redeant in priscum aurum. Concines lætosque dies, & publicum ludum urbis, super impetrato reditu fortis Augusti, forumque orbum litibus. Tum, si quid loquar audiendum, bona pars meæ vocis accedet; & felix canam, O sol pulcher, O sol laudande, recepto Cæsare. Dumque tu procedis, Io triumphe, dicemus non semel, Io triumphe, & civitas omnis* pariter; *dabimusque thura benignis Divis. Te tauri decem, totidemque vaccæ,* solvent; *me tener vitulus, relictâ matre, qui juvenescit largis herbis, solvet in mea vota:* is vitulus *imitatus fronte carvatos ignes lunæ referentis tertium ortum, qua* parte *duxit notam, niveus videri,* quoad *cætera fulvus.*

* loquor, *Bentl.* † Isque dum procedit, *ib.*

ANNOTATIONS.

prince and benefactor. *Horace*'s sacrifice, though not so splendid, yet was suitable to his station, and no less expressive of his gratitude to *Augustus*.

18 *The horns.* *Horace* had a fine talent of describing things in a natural and lively manner; for which reason he never omits any opportunity of that kind that falls in his way. It must be acknowledged he succeeds admirably in that now before us.

19 *The third day after her rising.* In the original, *tertium lunæ referentis ortum. Luna referens tertium ortum,* is no more than *luna tertio ortu, the third day of the moon. Virgil* uses the same expression, *Luna quarto ortu.*

20 *White as snow.* *Niveus videri,* for *niveus visu.* The *Latins,* in imitation of the *Greeks,* often used the infinite passive instead of the ablative of the verbal.

The KEY.

had been left to keep them in awe, and crucified them. Then, uniting together in a body, they passed the *Rhine*, and defeated *Lollius* general of the cavalry. Upon this, *Augustus* marches against them in person; which they being informed of, sent hostages, and

The Key.

humbly ſued for peace. *Auguſtus*, however, continued in *France*, and ſent *Druſus* with an army to quell the *Rhæti*. He returned not again to *Rome* till the year 741, at which time *Antonius Iülus*, to whom this Ode is addreſſed, was pretor. *Antony*, upon hearing that *Auguſtus* was on his return, intreated *Horace* to write a poem in imitation of *Pindar*, celebrating the exploits of that hero. In anſwer, *Horace* wrote this beautiful Ode, in which, though ſeemingly he declines the taſk, yet he, in a very delicate manner, magnifies the conduct and great actions of *Auguſtus*, by repreſenting himſelf as incapable to do them that juſtice they deſerved. It required no leſs a genius than *Pindar*, to paint them in their true colors. He acknowledges himſelf inſufficient to imitate that great man, and thinks it too hazardous a taſk for that poet to engage in. He

ODE III.

To Melpomene.

Horace is born to poetry, by which he ſhall attain immortal honor.

O Melpomene [1], the man, whom you have once regarded with a favorable eye at his nativity, will not become famous by a victory in the Iſthmian games [2]; a fleet horſe [3] will not carry him conqueror in a Grecian chariot; nor war ſucceſsfully [4] carried

ANNOTATIONS.

1 *Melpomene.* See Book I. Ode xxiv.

2 *Iſthmian games. Labor Iſthmius.* This is a metonymy of the cauſe for the victory gained by it. They were celebrated in the *Iſthmus* of *Corinth*, and inſtituted by *Siſyphus* king of that city, in honor of *Melicerta*, about 1350 years before *Chriſt*. They differed from the *Olympic* games in this; that they were celebrated every third year, and the victors crowned with branches of pine.

3 *A fleet horſe.* This paſſage will be beſt explained by quoting a paragraph from *Vitruvius*; it is in the preface of his 9th Book. *Nobilibus athletis, qui Olympia, Pythica, Iſthmica, Nemea vicisſent, Græcorum majores ita magnos honores conſtituerunt, uti non modò in conventu ſtantes cum palmâ & coronâ ferant laudes, ſed et cùm revertantur in ſuas civitates cum victoriâ triumphantes, quadrigis inmœnia & in patrias evehebantur, eque republicâ, perpetuâ vitâ, conſtitutis vectigalibus fruantur. Thoſe who carried the prize in the* Olympic, Pythic, Iſthmian, *and* Nemean *games, received ſo great honors from the ancient* Greeks, *that they were not only praiſed in full aſſembly, where they were adorned with the marks and tokens of their victory, but returned into their own country on a triumphal chariot drawn by four horſes, and were always maintained afterwards at the public charge, being allowed a penſion for that purpoſe out of the treaſury.*

4 *Nor war ſucceſsfully carried on.* The nobleneſs of the effect proceeds from the excellence of the cauſe; thoſe of the ſoul exceed thoſe of the body. *Cicero*, in his *Offices*, ſays, *Arma cedant togæ, & laurea linguæ. Arms muſt give place to the gown, and laurels to the tongue.* This is a figurative way of writing, where, by a metonymy, the weapons are put for the man that uſes them; the gown, or robe, for the judge that wears it; the laurel for

The KEY.

He then proceeds to take notice of ſome of his particular excellences, and obſerves, that whatever ſubject he treats of always deſerves the prize. He alſo compares him to a ſwan, that ſoars high with a noble flight; whereas *Horace* himſelf reſembles the humble bee, that gathers from all the flowers with great labor and induſtry. The ODE concludes with recommending this taſk of ſinging the praiſes of *Auguſtus* to *Antony*, as better qualified to execute it with dignity and ſucceſs.

This ODE was written in the year of the city 741, the 54th of *Horace*'s age, and 10 before CHRIST. At this preſent time therefore it is about 1749 years old. *Dacier* places the return of *Auguſtus* from *Gaul*, in the 740th year of the city.

ODE III.

Ad MELPOMENEM.

HORATIUS *natus eſt ad artem poëticam, cujus beneficio conſecutus eſt immortalem gloriam.*

QUEM tu, Melpomene, ſemel
Naſcentem placido lumine videris,
Illum non labor Iſthmius
Clarabit pugilem; non equus impiger
Curru ducet Achaïco
Victorem; neque res bellica Deliis

ORDO.

O *Melpomene, labor Iſthmius non clarabit illum pugilem, quem tu ſemel videris naſcentem placido lumine; impiger equus non ducet* illum *victorem curru Achaïco; neque res bellica oſtendet* illum *ducem Capitolio*

ANNOTATIONS.

for the triumph, and the tongue for reaſon and eloquence. To come up to the ſublimity of the original in our language, we muſt throw off the figure, and tranſlate it thus: *The general muſt give place to the judge, and the military triumph to the eloquence of the bar.* It is more glorious to reſcue from death, by the force of eloquence, one who is unjuſtly accuſed, than, in the heat of action, to take him from the middle of his enemies, and ſave him. This laſt is done by the ſtrength of the body, the firſt by the power of the ſoul; namely, the force of reaſon and eloquence. Tyrants there have been in the ſeveral ages of the world, whom neither the claſhing of ſwords, nor the terror of military engines, could make abate any thing of their cruelty; yet have been often ſoftened and overcome by reaſon and eloquence. *Salluſt*, in his preface to *Catiline*'s conſpiracy, ſpeaking of the ſoul and body, ſays, *Unum cum Deis, alterum cum belluis commune eſt. The one gives us a participation of the divine, the other of the brutal nature.* The ſoul of man is of more value than all this viſible world, and its effects more noble than any thing that matter can produce. What are wars? Are they not often the product of the pride, ambition, and covetouſneſs of princes? Do they not always cauſe the ſhedding of blood, and the deſtruction of men? After all the pains and methods (if I may be allowed to ſpeak ſo) that God has been at to reclaim us, to command us to love and do good offices to one another, that we ſhould ſo thwart the divine goodneſs, as to pride and glory ourſelves in ſheathing our ſwords in one another's bowels, is a thought ſo ſhocking and melancholy,

carried on ſhew him in the Capitol [5] a general adorned with the laurel-crown of Apollo [6] of Delos [7], becauſe he has brought to nought the haughty threats of kings: but the ſhade of the forests, and the murmuring of the rivulets that water fertile Tibur [8], will beget in him a vein of lyric poetry that ſhall render him famous through all ages.

The youth of Rome [9], the miſtreſs of the world, count me worthy of being ranked in the lovely choirs of lyric poets; henceforward therefore I ſhall be leſs wounded with the darts of envy. O Melpomene, who modulates the ſweet muſic of my golden harp; and can, when thou pleaſeſt, give the melodious voice of the ſwan to the mute fiſhes: it is wholly owing to you, that I am pointed at by thoſe who paſs by as the prince of the Roman lyric poets: it is by you that I breathe and pleaſe [10], if I can flatter myſelf that I do pleaſe.

ANNOTATIONS.

choly, that it is of force to draw tears from a heart of flint. *Horace* therefore has very good reaſon to ſay here, that a man, who is born with a poetic genius, who employs his wit and eloquence in the praiſes of the Gods, and for the good of mankind, will never ſeek honor and glory from military exploits.

5 *Shew him in the Capitol. Oſtendet Capitolio. Torrentius: Eò nempè rectà aſcendebant triumphantes, Diis acturi gratias. Is enim pulcherrimus eorum fructus erat. Hinc frequens illa veterum juriſconſultorum conditio,* ſi Capitolium aſcendero, *pro,* ſi triumphavero. *There ſtraight, namely thoſe who triumphed, aſcended to give thanks to the Gods; for this was the moſt beautiful fruit of the victory. Hence that frequent condition, or ſuppoſition, of the old lawyers,* If I ſhall go up to the Capitol, *for,* If I ſhall triumph, or gain the lawſuit. *Capitol*; ſee Book III. Ode vi. *Chabotius* ſays, it is a ſynecdochical periphraſis of victory and triumph.

6 *Apollo.* See Book I. Ode vii.

7 *Delos.* See Book I. Ode xxi.

8 *The rivulets that water fertile Tibur.* The book of nature is that which the poetical genius takes moſt delight in. The beauty, variety, and magnificence, that appear in all parts of the univerſe, fill his imagination with grand ideas, and inſpire it with noble ſentiments, and an eaſy un-

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The KEY.

IT is a great preſumption to aſcribe our ſucceſſes to our own management, or not to look upon them rather as the bounty of heaven, than the acquiſition of our own prudence. The Heathens were perſuaded, that they owed the endowments of ſoul and body to the Gods, whoſe favor, not their own merit, enabled them to do any thing remarkable or praiſeworthy in the world. *Horace*, in this beautiful ODE, acknowledges that it was by the favorable influence of the Muſe *Melpomene* at his birth, and becauſe ſhe ever ſince inſpired and aſſiſted him, that he was ſo fortunate as to excel in poe-

try.

Ornatum foliis ducem,
  Quòd regum tumidas contuderit minas,
Oſtendet Capitolio:
  Sed quæ Tibur aquæ fertile præfluunt,
Et ſpiſſæ nemorum comæ,
  Fingent Æolio carmine nobilem.
Romæ, principis urbium,
  Dignatur ſoboles inter amabiles
Vatum ponere me choros;
  Et jam dente minùs mordeor invido.
O, teſtudinis aureæ
  Dulcem quæ ſtrepitum, Pieri, temperas;
O mutis quoque piſcibus
  Donatura cycni, ſi libeat, ſonum:
Totum muneris hoc tui eſt,
  Quòd monſtror digito prætereuntium
Romanæ fidicen lyræ:
  Quòd ſpiro & placeo, ſi placeo, tuum eſt.

ornatum Deliis foliis, eo quòd contuderit tumidas minas regum: ſed aquæ quæ præfluunt fertile Tibur, & ſpiſſæ comæ nemorum, fingent eum *nobilem Æolio carmine. Soboles Romæ, principis urbium, dignatur ponere me inter amabiles choros vatum,* poëtarum; *& jam mordeor minùs dente invido. O Pieri* Muſa, *quæ temperas dulcem ſtrepitum teſtudinis* meæ *aureæ; O* quæ, *ſi libeat, donatura quoque mutis piſcibus ſonum cycni: hoc totum eſt tui muneris, quòd digito prætereuntium morſtror fidicen Romanæ lyræ: quòd ſpiro & placeo, ſi* equidem *placeo, tuum eſt,* tibi debetur.

ANNOTATIONS.

unaffected eloquence. It is by the ſtudy of theſe ſcenes, and deſcribing them with a natural ſimplicity, that a poet is ſure to acquire an immortal fame.

9 *The youth of Rome.* That is, *Rome*, the *Romans.* It is a miſtake in the old ſcholiaſt to ſuppoſe, that *Horace* chiefly means the two *Neros.* His works were approved of by the beſt judges, of all ranks and conditions.

10 *It is by you that I breathe and pleaſe.* This is not the firſt time that *Horace* acknowledges he owes his life to the Muſes; for Book III. Ode iv. *Acies verſa retro Philippis, arbor deſecta, Palinurus non extinxit me, amicum veſtris fontibus & choris, in Siculâ aquâ. I was preſerved in the defeat at* Philippi, *and from the fall of an unlucky tree; the promontory of* Palinurus *did not ſhipwreck me, a friend to the Muſes, in the* Sicilian *ſea.* *Horace* might, with juſtice, ſay, that he owed his ſafety to the Muſes; becauſe, by his poems, he acquired the friendſhip of *Mæcenas*, who obtained his pardon from *Auguſtus.*

The KEY.

try. *Dacier* ſays, that this is one of the fineſt of his compoſitions; and *Scaliger*, that he would rather be the author of it than king of *Arragon*; and gives it as his opinion, that there is not, either with reſpect to the turn of thought, or beauty of expreſſion, a more finiſhed piece among all the writings of the *Greeks* and *Latins.*

It is uncertain what time this ODE was written. *Dacier* and *Sanadon* both agree, that it was before the laſt of the *ſecond Book*; but give no reaſon why they think ſo, neither is the date of that Ode certainly known.

ODE

ODE IV.

To the PEOPLE *of* ROME.

Of the promiſing genius of DRUSUS, and his education under AUGUSTUS.

SUCH as is the bird the miniſter of thunder [1] (to whom Jupiter, the ſovereign of the Gods, has granted the empire of the other birds, having experienced his fidelity in the carrying away of the beautiful Ganymede [2]), when urged by his youth and natural vigor he leaves his neſt, unknowing as yet how to fly; and now the clouds of the ſpring being diſpelled [3], fearful and trembling he is aſſiſted by the winds in making new and unuſual attempts [4]: by and by he attacks [5] with a lively impulſe the ſheepfolds; in fine, incited by a love of prey and deſire of fighting he boldly encounters the oppoſing dragons [6]: or ſuch as is a young lion when, newly weaned from the breaſts of his ſavage mother [7], he is ſeen by a roebuck intent upon the joyful paſtures, and on the point of being torn to pieces by his deſtructive teeth: ſuch have the Rhœti [8] and Vindelici [9] ſeen

ANNOTATIONS.

1 *The bird the miniſter of thunder.* This is a *periphraſis* for the eagle, who was looked upon by the ancients as *Jupiter's* thunder-bearer, having obſerved, as *Pliny* tells us, that he alone, of all the other birds, was never hurt by thunder. Lib. ii. cap. 55. *Solam è volucribus aquilam fulmen haud perantit; quæ ab hoc armigera hujus teli fingitur. Of all the other birds, the eagle only is never hurt by thunder; for which reaſon he has been feigned to be the bearer of it.* And B. x. cap. 3. towards the end: *Negant unquam ſolam hanc alitem fulmine examinatam; ideo armigeram Jovis conſuetudo indicavit. They maintain that this bird is never killed by thunder; and for this reaſon he is uſually accounted* Jupiter's *thunder-bearer.* But it is more probable, as *Dacier* obſerves, that he was ſo called becauſe of his ſtrength and ſwiftneſs. The beginning of this Ode is ſomewhat obſcure and confuſed, becauſe of the long parentheſis, which ſuſpends the ſenſe of it, till we come to the 17th verſe. The conſtruction of it is in this manner: *Rhœti & Vindelici videre Druſum ſub Alpibus bella gerentem, qualem.* Theſe ſtops and long parentheſes are very uſual in lyric poetry, and *Horace* here copies *Pindar*, whoſe works are full of them. The ſame turn is obſerved in the tranſlation of this Ode, becauſe it ſeems to add a certain majeſty and grandeur to it.

2 *Ganymede.* This *Ganymedes* was the ſon of *Tros*, and remarkable for his beauty, which was the reaſon, according to *Homer*, that the Gods ſtole him away. The truth of the hiſtory is, that he was carried away by *Tantalus* king of *Lydia*, whoſe troops bore on their ſtandard an eagle.

3 *The clouds of the ſpring being diſpelled.* In the original, according to the common reading, it is, *Vernique, jam nimbis remotis.* This *verni venti* hath raiſed great diſputes among the commentators. The eagle is but very feeble, and ſcarce can uſe his wings, in the month of *Auguſt*; and theſe winds that are uſual in *Italy* in the ſummer, and which ſerve to drive away the clouds that overſpread it in the ſpring, cannot, with any propriety, be called *verni venti.* Dr. *Bentley* is therefore of opinion, that we ought to read,

Verniſque jam nimbis remotis.

This remark, it muſt be acknowledged, clears up all the difficulty; for which reaſon it is followed in the tranſlation.

4 *New*

ODE IV.

Ad URBEM ROMAM.

De indole DRUSI, *ejuſque educatione ſub* AUGUSTO.

QUALEM miniſtrum fulminis alitem
(Cui rex Deorum regnum in aves vagas
Permiſit, expertus fidelem
Jupiter in Ganymede flavo)
Olim juventas & patrius vigor
Nido laborum propulit inſcium;
Vernique, jam nimbis remotis,
Inſolitos docuere niſus
Venti paventem: mox in ovilia
Demiſit hoſtem vividus impetus;
Nunc in reluctantes dracones
Egit amor dapis atque pugnæ:
Qualemve lætis caprea paſcuis
Intenta, fulvæ matris ab ubere
Jam lacte depulſum leonem,
Dente novo peritura vidit:
Videre Rhœti bella ſub Alpibus

ORDO.

QUALEM olim juventas & patrius vigor propulit nido, inſcium laborum, alitem miniſtrum fulminis (cui Jupiter, rex Deorum, permiſit regnum in vagas aves, expertus fidelem in Ganymede flavo); jamque nimbis vernis remotis, venti docuere paventem inſolitos niſus: mox vividus impetus demiſit eum *hoſtem in ovilia; nunc amor dapis atque pugnæ egit in dracones reluctantes: qualemve caprea intenta lætis paſcuis, & jam peritura dente novo, vidit leonem depulſum à lacte & ubere fulvæ matris; talem Rhœti & Vindelici videre Druſum gerentem*

ANNOTATIONS.

4 *New and unuſual attempts.* *Inſolitos niſus.* *Niſus* here is the ſame with *labores* a little higher, *inſcium laborum*, the firſt attempts for birds to fly.

5 *By and by he attacks.* *Horace* obſerves a very beautiful gradation in the account he here gives of the eagle. His natural boldneſs ſoon urges him to leave his neſt; but he is careful at firſt not to wander too far from it; he waits till the clouds are diſpelled, and then commits himſelf to the winds, that by degrees teach him how to fly. His firſt attempts are againſt lambs and ſheep; but when he is arrived at his full ſtrength and vigor, he ventures to attack the moſt formidable animals.

6 *The oppoſing dragons.* *Pliny* gives an account of this combat between the eagle and the dragon, in the 4th chap. of his xth Book. *Acrior eſt cum dracone pugna, multoque magis anceps, etiam ſi in aëre. Ova hic conſectatur aquilæ aviditate maleficâ; at illa ob hoc rapit ubicunque viſum. Ille multiplici nexu alas ligat, ita ſe implicans, ut ſimul decidant.* *The eagle has a ſharper engagement with the dragon, and much more doubtful, although in the air.* *The dragon with a malicious greedineſs ſearches for his eggs; for which reaſon the eagle attacks him wherever he ſees him. He winds himſelf about his wings, inſomuch that they both fall to the earth together.*

7 *When newly weaned from the breaſts of his ſavage mother.* In the original, *jam lacte depulſum.* This way of expreſſion is very uſual among the *Latin* writers. *Virg.*

Depulſos à lacte domi quæ clauderet agnos.

In like manner, *depulſus ab ubere*; and *Varro*, *depulſi à matribus agni.* So *Suetonius*, ſpeaking of children, ſays, *Infantes firmiores, necdum tamen lacte depulſos.*

8 *Rhœti.* The ſame that are now called the *Griſons.* The country *Rhœtia*, after the diviſion of the *Roman* empire, comprehended *Rhœtia*, properly ſo called, ſouthward, and *Bavaria* towards the north, and was part of *Weſtern Illyria.*

9 *Vindelici.* Some take theſe to be the ſame with the *Rhœti*; but this is a miſtake, for they are diſtinguiſhed by the ancient geographers. *Vindelicia* extended from the northern parts of the *Danube*, and comprehended part of *Suabia* and *Bavaria.*

10 *Druſus.*

ſeen Druſus [10] vigorouſly carrying on war againſt them upon the Alps: I have not been able to learn whence theſe barbarous nations [11] derived the cuſtom that has ſo long prevailed among them, of arming their right hand with an ax after the manner of the Amazons; nor is it poſſible to come to the knowledge of every thing [12]: but their long and often victorious troops, now vanquiſhed in their turn by the prudence of this young prince, have at laſt felt what an heroic mind, and a good natural diſpoſition improved by a happy education can achieve, what influence the fatherly care and tenderneſs of Auguſtus [13] has upon the young Neros.

Men of courage and bravery uſually ſpring from a race noted for their valour and wiſdom: the vigor and metal of the father is commonly ſeen in the bull or horſe; nor do the fierce and rapacious eagles ever beget a timorous dove.

But it is no leſs certain, that education improves this natural bent [14], and that good culture ſtrengthens the mind: when good precepts are wanting, theſe natural endowments are obſcured and corrupted by vices.

How much, O Rome, you owe to the race of the Neros, let the river Metaurus [15] bear witneſs, and Aſdrubal overthrown, and that day ſo happy for Latium, when, the darkneſs that overſpread Italy being expelled, we were bleſſed with ſo ſignal a victory; the firſt we had obtained ever ſince the cruel African had laid waſte our cities, as the flame conſumes the froſt, or the ſtormy winds rage upon the Sicilian ſea.

From

ANNOTATIONS.

10 *Druſus.* *Tiberius Nero* and *Claudius Druſus* were brothers, the ſons of *Livia*, who, after the death of her huſband *Tiberius Nero*, was married to *Auguſtus*. *Druſus* was not born till three months after the marriage. He was greatly beloved by *Auguſtus*, and, at twenty-three years of age, was ſent to make war againſt the *Rhæti*, in which he gave remarkable proofs of his valour and prudence. *Velleius* ſpeaking of him, ſays, "That he was poſſeſſed of all "the endowments, whether natural or "acquired, that human nature is ca- "pable of."

11 *Whence theſe barbarous nations derived the cuſtom.* It is difficult to find why *Horace* inſerts theſe four lines here, which don't ſeem to deſerve a place in the Ode; however, we ought not to condemn him too raſhly. *Dacier* propoſes two very ingenious conjectures. It is likely that the battles of *Druſus* engroſſed a great part of the converſation of the court of *Auguſtus*, and there the queſtion was handled, whence they derived the cuſtom of arming themſelves with an *Amazonian* ax: or, perhaps, they were inſerted to ridicule ſome cotemporary poet, who, celebrating the victories of *Druſus*, amuſed himſelf with ſearching into the original of this cuſtom, and aſſigned ſeveral ridiculous reaſons for it.

12 *Nor is it poſſible to come to the knowledge of every thing.* *Horace*, as *Dacier* obſerves, ſays this by way of raillery; for he knew very well that theſe people were deſcended from the *Scythians*, who armed themſelves in the ſame manner with an *Amazonian* ax. But inquiries of that kind are abſurd, and the erudition of no value.

13 *The fatherly care and tenderneſs of Auguſtus.* *Paternus animus Auguſti.* *Dacier.* *Tiberius Nero* died the ſame year in which he gave his wife *Livia* to *Auguſtus*, and, by his laſt will, named the emperor tutor, not only

to

Druſum gerentem & Vindelici; quibus
Mos unde deductus per omne
Tempus Amazoniâ ſecuri
Dextras obarmet, quærere diſtuli;
Nec ſcire fas eſt omnia: ſed diu
Latéque victrices catervæ,
Conſiliis juvenis revictæ,
Senſere quid mens rítè, quid indoles
Nutrita fauſtis ſub penetralibus
Poſſet, quid Auguſti paternus
In pueros animus Nerones.
Fortes creantur fortibus & bonis:
Eſt in juvencis, eſt in equis patrum
Virtus; nec imbellem feroces
Progenerant aquilæ columbam.
Doctrina ſed vim promovet inſitam,
Rectique cultus pectora roborant:
Utcunque defecere mores,
Dedecorant benè nata culpæ.
Quid debeas, O Roma, Neronibus,
Teſtis Metaurum flumen, & Aſdrubal
Devictus, & pulcher fugatis
Ille dies Latio tenebris,
Qui primus almâ riſit adoreâ;
Dirus per urbes Afer ut Italas,
Ceu flamma per tedas, vel Eurus
Per Siculas equitavit undas.

bella ſub Alpibus; quibus unde mos deductus per omne tempus obarmet dextras Amazoniâ ſecuri, diſtuli quærere; nec fas eſt ſcire omnia; ſed diu latéque victrices catervæ, revictæ conſiliis juvenis, ſenſere quid mens, quid indoles rítè nutrita ſub fauſtis penetralibus poſſet, quid paternus animus Auguſti in pueros Nerones. Fortes creantur fortibus & bonis: virtus patrum eſt in juvencis, eſt in equis; nec feroces aquilæ progenerant imbellem columbam. Sed doctrina promovet vim inſitam, cultuſque recti roborant pectora: utcunque mores defecere, culpæ dedecorant nata benè. O Roma, quid debeas Neronibus, Metaurum flumen teſtis eſt, & Aſdrubal devictus, & ille dies pulcher Latio fugatis tenebris, qui primus riſit alma adoreâ; ut dirus Afer equitavit per urbes Italas, ceu flamma per tedas, vel Eurus per Siculas undas.

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to his ſon *Tiberius Nero* who was then four years old, but alſo to *Druſus*, who was not born till three months after the marriage. *Auguſtus* therefore was father of theſe two children in a double ſenſe, as he had married their mother, and as he was their tutor. *Horace* therefore uſes the expreſſion, *paternus animus*, which ſignifies the care and tenderneſs of a father, as in *Ode* ii. *Book* II.

Vivet extento Proculeius ævo,
Notus in fratres animi paterni.

Proculeius, *noted for a paternal regard to his brothers, ſhall be famous and eſteemed through all ages.*

14 *Education improves this natural bent.* The poet's deſign is to attribute all the great actions of *Druſus* and *Tiberius*, to the good education they had received from *Auguſtus*, which, that he might do in a manner no way injurious to the progenitors of thoſe princes, he allows that courage and virtue are qualities which we derive from our anceſtors; but then obſerves, that education improves and ripens it to perfection, and, where this is wanting, our natural endowments are obſcured by vices.

15 *The river Metaurus.* *Aſdrubal*, who was brother to *Hannibal*, and the ſame who had defeated the two *Scipios* in *Spain*, was ſent from *Carthage*, with a powerful reinforcement, to join his brother in *Italy*. *Claudius Nero*, who was then encamped in *Lucania*, in ſight of *Hannibal*, privately left his camp with 6000 foot and 1000 horſe, and arriving in a few days in *Umbria*, joined his colleague *Livius Salinator*, who marching on together, and meeting with *Aſdrubal* at the river *Metaurus*, defeated and ſlew him. *Nero* immediately returned, nor did the *Carthaginians* know of his departure, till he had cauſed the head of *Aſdrubal* to be thrown into their camp. This

was

From that time our youth increaſed, and were always ſucceſsful in their attempts; our temples burnt by the daring impiety of the Carthaginians were again rebuilt, and filled with the ſtatues of the Gods [16]; and the perfidious Hannibal [17] was at laſt forced to ſay: We like hinds [18], deſtined to be the prey of rapacious wolves, of ourſelves ſeek after the Romans, whom it is the greateſt triumph to deceive and avoid. This nation, which driven from flaming Troy [19], and toſſed upon the Tuſcan ſeas, bravely ſettled their Gods, children, and old men in Italy [20], may be compared to an oak in the black foreſts of Algidus, which when hewn and lopped by the axes, through ſeeming loſſes and wounds [21], derives ſtrength from the iron itſelf.

Not even the Hydra [22], one of whoſe heads being cut off ſeveral others ſprung up, had more reſources againſt Hercules grieved to ſee himſelf overcome; neither Colchos [23], nor Thebes built by Echion [24], have produced a greater monſter.

Overwhelm them in the deep, they will riſe ſtronger and more terrible: enter into a war with them, their baffled troops will with double honor overthrow your victorious army, and fight battles that ſhall raiſe the wonder and admiration of their ſpouſes.

I ſhall not any more ſend proud meſſengers to Carthage [25]; our hope is loſt, our fortune, and the reputation of our arms is fallen, is fallen, by the death of Aſdrubal.

No difficulties are unſurmountable to the bravery of the Claudians; whom Jupiter regards [26] with a diſtinguiſhed care, and

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was the firſt remarkable victory the *Romans* had gained after their many defeats by *Hannibal*. Their affairs, upon this, began to have a better aſpect, and the clouds, that threatened, being diſpelled, they were afterwards ſucceſsful in all their attempts.

16 *Filled with the ſtatues of the Gods.* *Fana Deos habuere rectos.* *Lambinus: Horum verborum hæc ſententia eſt: Fana à Carthaginienſibus antea vaſtata, poſt hanc victoriam, Deorum ſtatuas habuere rectas, ſeu erectas, quæ fuerant videlicet de ſuis ſedibus deturbatæ.* *The meaning is, that the temples laid waſte by the* Carthaginians *were, after that victory, rebuilt, and filled with the ſtatues of the Gods, which had been thrown down from their pedeſtals or ſeats.*

17 *Perfidious Hannibal.* The *Carthaginians* had the reputation of being a faithleſs and perfidious race; whence the proverbs, *Fraus Punica, Punic fraud. Fides Punica, Punic perfidy. Livy*, Book xxi. ſpeaking of *Hannibal*, gives this character of him: *Has tantas virtutes ingentia vitia æquabant, inhumana crudelitas, perfidia plusquam Punica, nihil veri, nihil ſancti, nullus Deorum metus, nullum jusjurandum, nulla religio.* *Theſe great virtues were equalled by his no leſs enormous vices, inhuman cruelty, more than* Punic *perfidy, no regard to truth or piety, no fear of the Gods, a contempt of the moſt ſolemn oaths, and of all religion.*

18 *We like hinds.* *Dacier:* This ſpeech is inexpreſſibly fine; but what merits moſt our attention, is the handſome and noble manner in which *Horace* praiſes the valor and bravery of the *Romans*. They are not dejected at misfortunes; loſſes ſerve but the more to rouze their courage. This praiſe is the more delicate, as it is made to proceed out of the mouth of the enemy.

19 *Flaming Troy.* *Æneas*, after the deſtruction of *Troy*, came into *Italy*, and there ſettled

Poſt hoc ſecundis uſque laboribus
Romana pubes crevit, & impio
Vaſtata Pœnorum tumultu
Fana Deos habuere rectos;
Dixitque tandem perfidus Annibal:
Cervi, luporum præda rapacium,
Sectamur ultrò, quos opimus
Fallere & effugere eſt triumphus.
Gens, quæ cremato fortis ab Ilio,
Jactata Tuſcis æquoribus, ſacra,
Natoſque, maturoſque patres
Pertulit Auſonias ad urbes,
Duris ut ilex tonſa bipennibus
Nigræ feraci frondis in Algido,
Per damna, per cædes, ab ipſo
Ducit opes animumque ferro.
Non Hydra, ſecto corpore firmior,
Vinci dolentem crevit in Herculem;
Monſtrumve ſummiſere Colchi
Majus, Echioniæve Thebæ.
Merſes profundo, pulchrior evenit:
Luctere, multâ proruet integrum
Cum laude victorem, geretque
Prœlia conjugibus loquenda.
Carthagini jam non ego nuncios
Mittam ſuperbos; occidit, occidit
Spes omnis, & fortuna noſtri
Nominis, Aſdrubale interempto.
Nil Claudiæ non perficient manus;
Quas & benigno numine Jupiter

Poſt hoc Romana pubes uſque crevit ſecundis laboribus, & fana vaſtata impio tumultu Pœnorum habuere Deos rectos; tandemque perfidus Annibal dixit: Nos tanquam *cervi, præda luporum rapacium, ultrò ſectamur* Romanos, *quos fallere & effugere opimus eſt triumphus. Gens* illa, *quæ ab Ilio cremato* pulſa, & *agitata Tuſcis æquoribus, fortis pertulit ſacra, natoſque, maturoſque patres ad Auſonias urbes, ut ilex tonſa duris bipennibus in Algido feraci nigræ frondis, ducit opes animumque per damna, per cædes, ab ipſo ferro. Non Hydra, corpore ſecto firmior, crevit in Herculem dolentem vinci; non Colchi, Echioniæve Thebæ, ſummiſere majus monſtrum. Merſes profundo, evenit pulchrior: luctere, proruet multâ cum laude victorem integrum, geretque prælia loquenda conjugibus. Non ego jam mittam ſuperbos nuncios Carthagini; ſpes omnis, & fortuna noſtri nominis occidit, occidit, Aſdrubale interempto. Nil non efficient Claudiæ manus; quas & Jupiter defendit benigno*

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ſettled a colony, from which the *Romans* ſprung.

20 *In Italy. Auſonias ad urbes.* The *Auſonians* were the ſame with the *Aruncians*, the ancient inhabitants of *Italy*.

21 *Through ſeeming loſſes and wounds. Ducit opes animumque ferro.* Theſe words, *opes animumque*, are admirable, and agree both to the proper and figurative meaning. The proper for the *Romans*, and the figurative for the oak.

22 *Not even the Hydra.* A monſter feigned by the poets with many heads, one of which being cut off, two or more ſprung up in its place. *Hercules* at laſt overcame him.

23 *Colchos.* A people of the country now called *Mingrelia*. *Horace* refers to the two armies of men which ſprung from the teeth ſown by *Jaſon*.

24 *Thebes built by Echion.* *Cadmus* did the ſame at *Thebes*, as *Jaſon* had done 200 years before at *Cholcos*. He ſowed the teeth of a dragon, from which ſprung two armies, who encountering each other, only four remained alive, with *Echion*. He was afterwards the ſon-in-law of *Cadmus*, and helped him to build *Thebes*.

25 *Proud meſſengers to Carthage.* As *Hannibal* had been often victorious over the *Romans*, he always ſent meſſengers to *Carthage* with the ſpoils he had taken from the enemy, to inform them of his ſucceſs.

26 *Whom Jupiter regards.* For *Jupiter* was the tutelar God of *Auguſtus*.

and who by their prudence and conduct know how to extricate themſelves from the greateſt perils of war[27].

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27 *Perils of war. Acuta belli.* The ſame with what in *Livy* and *Tacitus* is called *ſubita belli*, and *incerta belli*. The dangers, and not the ſtratagems of war.

The KEY.

THIS ODE was written at the entreaty of *Auguſtus*, on which account we may preſume to think that *Horace* took the more pains in compoſing it. *Julius Scaliger* ſays of it, *Quarta nec Pindaro cedit, totâ verò cautione hâc & ſeipſum, & omnem Græciam ſuperavit. The fourth does not come ſhort of* Pindar, *in the harmonious texture of which he outdoes not only himſelf, but all* Greece. The deſign of it is, to celebrate the praiſes of *Druſus* and *Tiberius*, the ſtepſons of *Auguſtus*, and do juſtice to that fortitude, magnanimity, and courage, that ſo early appeared in theſe two young princes. But tho' this be ſeemingly the principal view that *Horace* had in writing this ODE, yet he makes all redound to the honor and reputation of *Auguſtus*, and artfully throws the greater part of the praiſe upon him. For after mentioning the victory of *Druſus* over the *Vindelici*, and his valour and courage on that occaſion, he obſerves, that though theſe were qualities which he might in ſome meaſure inherit from his anceſtors, yet the proper exerciſe of

ODE V.

To AUGUSTUS.

That now at length he would return to *Rome*.

O Auguſtus[1], whom the propitious Gods have given as a bleſſing to the earth[2], thou illuſtrious guardian of the Roman

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1 *Auguſtus.* See Book I. Ode xxxvii.

2 *Whom the propitious Gods have given as a bleſſing to the earth. Divis orte bonis.* This may either be interpreted as we have done in the tranſlation, which ſeems to agree beſt with the deſign of the Ode, or it refers to the progeny of *Auguſtus*, who, as he was of the *Julian*, was generally believed to be deſcended from *Venus* the mother of *Æneas*. *Divis orte bonis. Deſcended of the propitious Gods. Torrentius: Hoc vel ob gentis Juliæ, cui adoptione inſertus Auguſtus, ductam à Venere originem dicit; vel ob Divi Julii conſecrationem (unde illa frequens ejus numiſmatum inſcriptio,* CÆS. AUG. DIVI FILIUS.) *vel denique, quòd Apollinis filius videri voluit. Deſcended of the Gods:* Horace *ſays this either upon the account of the* Julian *family, into which* Auguſtus *was received by adoption, which family had its origin from* Venus; *or, upon the account of the conſecration of the Divine* Julius Cæſar *his uncle, now a God (whence that frequent inſcription upon medals,* Cæſar Auguſtus Son of the Divine Julius;

Defendit, & curæ ſagaces
Expediunt per acuta belli.

75 | *numine, & ſagaces curæ expediunt per acuta belli.*

The KEY.

of them for the benefit of the ſtate was chiefly owing to the excellent education of *Auguſtus*, and the care that had been taken to improve and ſtrengthen this natural bent. Upon the whole we may conclude, that the great deſign of the poet, in this ODE, is to ſhew what glory and conqueſts the republic might expect under the conduct of two ſuch promiſing and accompliſhed generals, as were *Druſus* and *Tiberius*, whoſe endowments of mind and body, derived from the ancient noble family of *Claudius Nero*, were much improved and bettered by the admirable education they had received under *Auguſtus*. For though nothing be more certain, than that great men uſually ſpring from an illuſtrious race, yet the fineſt natural diſpoſition is in danger of being corrupted; and unleſs theſe hereditary talents (if they may be ſo called) are poliſhed and confirmed by culture, they are very often obſcured and blackened by vices: as, in fact, we ſee that there are few great men whoſe glory is not tarniſhed by ſome failings, which a good education might have prevented.

This ODE was written in the year of the city 742, of *Horace*'s age 55, before CHRIST 9; ſo that from this preſent year 1739, it is 1748 years old.

ODE V.

Ad AUGUSTUM.

Ut tandem redeat in Urbem.

DIVIS orte bonis, optime Romulæ
Cuſtos gentis, abes jam nimiùm diu:

ORDO.

O Auguſte, *orte Divis bonis, optime cuſtos Romulæ gentis, jam*

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Julius); *or laſtly, becauſe it was his pleaſure to be reputed the ſon of* Apollo. *Dacier* ſaith here, that *orte* doth not govern *Divis*, but is an ablative abſolute; *les Grecs auroient dit,* Θεῶν ἐυμενῶν ὄντων, *Diis nobis faventibus. The* Greeks *would have ſaid, the Gods being favorable to us.* If *Dacier* had remembered what *Horace* ſays, Ode ii. of this Book, where he calls kings *ſanguinem Deorum, the blood or progeny of the Gods*, he would have been of the ſame ſentiments with *Torrentius* and other commentators, with whom I agree, and am perſuaded, that *orte* doth govern *Divis*. *Rodellius* is of *Dacier*'s opinion. *Non videtur hìc agi de Auguſti proſapiâ, & an à Divis, an ab hominibus genitus ſit, ſed ſolùm dicit, in lucem editus Diis bonis, hoc eſt, propitiis & Romæ faventibus.* Horace *is not ſpeaking here of the deſcent of* Auguſtus, *but only ſays he was brought into the world by the good Gods, that is, thoſe Gods who were favorable and propitious to* Rome. *Lambinus:*

Roman ſtate [3], too, too long have you been abſent from us[4]: return then ſpeedily, as you have promiſed[5] to the awful council of the fathers. Reſtore, auſpicious prince, light to your native country: for when your countenance, like the ſpring, ſhines upon your people, the days are more agreeable, and the ſun ſhines with greater brightneſs.

As an anxious mother ceaſes not, by prayers and vows, to recal her ſon[6], whom the envious ſouth-wind[7] detains long beyond the Carpathian ſea[8], nor turns her eyes from the winding ſhore: ſo Rome, full of ardent and faithful deſires, demands her Cæſar.

By your care[9], the ox wanders ſafe in the fields: Ceres, and the benign influence of heaven, ripens our corn: our ſhips

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Bonis, id eſt, beneficis; Deorum eſt epithetum; Deorum enim eſt benefacere. Good, that is, beneficent; this is an epithet of the Gods; whoſe pleaſure it is to do good offices to mankind. Des Prez: *Divis orte: Senatûs populique Romani amorem erga Cæſarem Auguſtum vivis pingit coloribus. Deſcended of the Gods: He paints the love of the ſenate and people of* Rome *to* Cæſar Auguſtus *in lively colors.*

3 *Illuſtrious guardian of the Roman ſtate. Cuſtos Romulæ gentis. Romulæ* for *Romanæ*; inaſmuch as the *Roman* ſtate was founded by *Romulus*. This was a no unuſual way of ſpeaking among the *Latins*, who frequently made the proper names, *Dardanus* and *Teucer*, ſtand for the *Trojans*. *Virg. Æ.* VI. v. 876. *Nec Romula quondam ullo ſe tellus jactabat alumno. Nor did the* Roman *nation ever glory ſo much in any of her ſons. Romula tellus*, inſtead of *Romana. Cuſtos, guardian. Dacier* ſays, that there is yet a medal of antiquity to be ſeen, with this inſcription; *Auguſto Parenti Conſervatori ſuo*, S. P. Q. R. *To* Auguſtus *the Father and Preſerver of the Senate and People of* Rome.

4 *Too, too long have you been abſent from us. Auguſtus* went to *France* in the year of the city 737, and did not return till three years after, *viz.* 740. *Horace* wrote this Ode the year before his return. *Juvencius* ſays he did not return till 741. The cauſe of his going was becauſe the *Sicambri*, *Uſipeti*, and ſome *Germans*, having croſſed the *Rhine*, laid waſte ſeveral parts of *France*, and defeated *Lollius* the *Roman* general. But they hearing of the coming of *Auguſtus*, and being afraid, ſued for peace: *Auguſtus* ſtayed in *France* till all things were ſettled, which (as *Juvencius* ſays) detained him four years there before he returned; ſo that *Horace* had good reaſon to ſay, *Abes jam nimiùm diu. Too, too long have you been abſent from us.*

5 *Return then ſpeedily, as you have promiſed. Des Prez: Seu antequam abiret, ſeu per literas, ſeu legationibus, à ſenatu populoque Romano miſſis, cunctanti verò hanc Oden ſcripſit poëta. Either before he went away, or by letters, or embaſſies, ſent by the ſenate and people of* Rome, Auguſtus *ſtaying ſo long, the poet wrote this Ode. To the ſenate. Patrum ſancto concilio.* Torrentius; *Patrum concilium, pro ſenatu dixit, quàm ut noſter. Sic & Virgil. ſanctum vocat, Æn.* I. v. 426. ſpeaking of *Tyre*; *Jura magiſtratuſque legunt, ſanctumque ſenatum. They chooſe magiſtrates, a ſenate, and make laws.* They were called *ſanctum, ſacred*, becauſe they were, in a manner, *Jupiter*'s miniſters, or the emperor's deputies, to adminiſter juſtice to the people, who, upon that account, looked upon them with veneration, reverence, and reſpect. *Rowe*, in his tranſlation of *Salluſt*, tranſlates *patres conſcripti, moſt illuſtrious lords.*

6 *As an anxious mother ceaſes not, by prayers and vows, to recal her ſon. Dacier*: This compariſon is full of tenderneſs, and, to make it the more emphatic, I have added *unique*, her only ſon. *Des Prez: Ut mater, nil ſuavius iſtâ comparatione. As a mother, there is nothing ſweeter than this compariſon.* As a tender, affectionate, loving mother longeth for the return of her ſon, who is detained abroad by contrary winds; ſo the people of *Rome* long for your happy return. Ceaſes not, by her prayers and vows: *Des Prez: Legunt plerique votis ominibuſque, hoc ſenſu; Mater anxia non tantùm vota preceſque Diis nuncupat pro filii reditu & incolumitate, ſed & omnia quævis arripit, quaſi totidem præſagitiones,*

Maturum reditum pollicitus patrum
Sancto concilio, redi.
Lucem redde tuæ, dux bone, patriæ:
Inſtar veris enim, vultus ubi tuus
Affulſit populo, gratior it dies,
Et ſoles meliùs nitent.
Ut mater juvenem, quem Notus invido
Flatu Carpathii trans maris æquora
Cunctantem ſpatio longiùs annuo
Dulci diſtinet à domo,
Votis, ominibuſque, & precibus vocat,
Curvo nec faciem littore demovet:
Sic deſideriis icta fidelibus
Quærit patria Cæſarem.
Tutus bos etenim rura perambulat:
Nutrit rura * Ceres, almaque Fauſtitas:

* farra, *Bents.*

nimium diu abes: redi, qui *pollicitus es maturum reditum ſancto concilio patrum. Bone dux, redde lucem tuæ patriæ: ubi enim tuus vultus, inſtar veris, affulſit populo, dies it gratior, & ſoles meliùs nitent. Ut mater ominibus, votisque, & precibus vocat juvenem, quem Notus invido flatu diſtinet à dulci domo cunctantem longiùs ſpatio annuo trans æquora maris Carpathii, nec demovet faciem curvo littore: ſic patria icta fidelibus deſideriis quærit Cæſarem. Bos etenim tutus perambulat rura: Ceres, almaque*

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præſagitiones. The moſt part of manuſcripts read *prayers* and *wiſhes*, in this ſenſe: The anxious mother not only calls the Gods by vows and prayers for the return and ſafety of her ſon, but alſo layeth hold of every thing, as ſo many divinings or foretokens of his coming. *Torrentius: Votis ominibuſque non adulatur Cæſari, ſed hiſtoriam refert; cujus rei fidem tot nummi veteres marmorumque inſcriptiones faciunt, nec uno loco. Dion Caſſius. Prayers and wiſhes.* Horace *here doth not flatter* Cæſar, *but tells real hiſtory; the truth of which thing ſo many old coins and inſcriptions on marble declare.* Des Prez: *Huc referri poteſt cuſum numiſma, ex unâ parte continens epigraphen,* S.P.Q.R. Cæſari Auguſto; *ex alterâ verò,* Vota publ. ſuſcepta pro ſalute & reditu. *This may be applied to a medal coined, containing on one ſide this inſcription,* The ſenate and people of *Rome* to *Cæſar Auguſtus*; *and on the other,* Public prayers put up for his ſafety and return.

7 *South-wind.* The ſouth-wind is entirely againſt thoſe who ſail from *Cyprus* or *Tyre* into *Italy*; they muſt have an eaſt-wind.

8 *Carpathian ſea.* The iſle *Carpathos* lies between *Rhodes* and *Crete*. Its modern name is *Scarpanto*. Several of the commentators, as well as *Scaliger*, have accuſed *Horace* here, of being ignorant of the points of the wind, and ſituation of places, becauſe a ſouth-wind is directly contrary to thoſe who deſign to ſail from *Cyprus* or *Tyre* to *Italy*. They, as I have ſaid, for a fair wind, muſt have an eaſterly one. *Notus* is here put for any wind, and *Carpathian* ſea, for any ſea, by the figure *ſynecdoche*, as *Chabotus* obſerves: *Æquora maris Carpathii, pro quovis periculoſo mari*; *the* Carpathian *ſea, for any dangerous ſea.* Some men, to ſhew their wit, or rather their ignorance or ill-nature, will criticiſe where they have no reaſon for doing ſo. *Carpathy* is an iſland, 25 Miles in circuit, lying between the iſlands of *Crete* and *Rhodes*. *Baudrand.*

9 *By your care.* The poet gives here a reaſon, why the *Romans* deſired ſo earneſtly the return of *Auguſtus*. Nothing could be more happily expreſſed, or tend more to the honor of that prince, than the account *Horace* here gives of the tranquillity and happineſs which the people enjoyed under his government. Nor are we to imagine, that this is only a poetical repreſentation of the matter, and done more with a deſign to flatter the emperor, than according to the truth and reality of things. All hiſtorians agree, that after the return of *Auguſtus* from *Gaul*, the *Romans* enjoyed a tranquillity, which, till that time, they had been ſtrangers to. *Velleius Paterculus* expreſſes himſelf in yet ſtronger terms. He ſays, that men could not deſire of the Gods, nor the Gods grant to men, yea, that imagination itſelf was not able to conceive a felicity more perfect than that which not only *Rome*, but the whole world, enjoyed, after *Auguſtus*'s return from *Gaul*.

ſhips without any danger traverſe the quiet ſeas[10]: the laws of fidelity and uprightneſs are never violated[11]: our families are no more ſtained with adulteries: good laws and well-regulated manners have entirely aboliſhed vice and impiety: our matrons are honored with a race that reſemble their parents; and puniſhment cloſely purſues the criminal.

While Cæſar lives, who will be afraid of the Parthians, or northern Scythians, or the formidable troops of rugged Germany[12]? Who will dread a war with the ſtern Iberians[13]?

Every one ſpends the day[14] ſecurely in his own fields, and joins the vine to the poplar: thence with his heart full of joy he retires to ſupper, and, when the ſecond tables are ſerved[15], worſhips you as a God. To you he addreſſes his prayers, to you he pours out libations; and enrols your name among thoſe of his Houſhold-gods, like grateful Greece[16], who received into their hymns the names of Caſtor[17] and Hercules[18].

O accompliſhed prince, may heaven long preſerve your life, that you may give many days of feaſting and joy to Italy: this is our firſt prayer in the morning[19] when we awake; and this

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10 *Our ſhips without any danger traverſe the quiet ſeas. Chabotius, Dacier,* and *Torrentius,* quote a paſſage out of *Seneca. Chabotius, Votis.*] *Simili prædicatione vectores & nautæ dicuntur conſalutâſſe Auguſtum, ut refert Suetonius in Octavio, cap.* 98. *Fortè Puteolanum ſinum prætervehenti vectores nautæque de navi Alexandrinâ, quæ tunc quidem appulerat, candidati coronatique, & thura libantes, fauſta omnia, & eximias laudes congeſſerant; per illum ſe vivere, per illum navigare, libertate atque fortunis per illum frui.* 'With the like 'praiſes the paſſengers and ſeamen are 'ſaid to have ſaluted *Auguſtus,* as *Suetonius* relates it in the Life of *Auguſtus,* 'chap. 98. As he *(Auguſtus)* was ſailing 'by the bay of *Puteoli,* the paſſengers and 'mariners of a ſhip belonging to *Alexandria,* which then had arrived there, clad 'in white and with crowns, and offering 'incenſe, conferred upon him all good 'ſucceſſes, and the greateſt praiſes; ſaying, that it was by him they lived, by 'him they ſailed the ſeas, by his benign 'and wiſe government they enjoyed their 'liberty and fortunes.' *Carpathian.* See Book I. Ode xxxv.

11 *The laws of fidelity and uprightneſs are never violated. Culpari metuit fides.* Lambinus; *Non culpatur cujuſquam fides, quia nemo eſt qui fidem datam non ſervet: nemo, qui eam violet aut labefactet. Metuit, valet hoc loco* Φυλάττει, *cavet, non vult, fides igitur culpari metuit; id eſt, commiſiſſe cavet quamobrem culpetur, quod eſt fides non fallitur, ſed inviolata & ſancta ſervatur.* 'The fide-'lity of any one is not accuſed, becauſe 'there is none who doth not keep the 'truſt which is given him: no body, who 'violates or ſtains it, is as much here implied as the *Greek phulattai,* he is aware, 'will not, fidelity takes care from being 'blamed; that is, he takes care not to 'commit any thing for which it can be 'blamed, which truſt is not betrayed, 'but kept inviolable and holy.'

12 *The formidable troops of rugged Germany.* The *Sicambri, Uſipetes,* and other *Germans,* were ſo terrified when they heard of the arrival of *Auguſtus* in *Gaul,* that they immediately laid down their arms, and ſued for peace. The following year, the *Rhæti* and *Vindelici,* breaking out in rebellion, were ſubdued by the valor of *Tiberius* and *Druſus.*

13 *Who will dread a war with the ſtern Iberians?* Though the *Spaniards* had been ſubdued ſome time before by *Agrippa,* yet there was reaſon to fear, that, upon hearing of the inſurrection of the *Germans,* they would immediately riſe up in arms, and throw off the yoke. *Auguſtus,* by his ſpeedy march into *Gaul,* at the head of a ſtrong army, having quelled the rebellion in *Germany,* there was now nothing to apprehend from the part of *Iberia,* who were too

Pacatum volitant per mare navitæ:
Culpari metuit fides:
Nullis polluitur caſta domus ſtupris:
Mos & lex maculoſum edomuit nefas:
Laudantur ſimili prole puerperæ:
Culpam pœna premit comes.
Quis Parthum paveat? quis gelidum Scythen?
Quis, Germania quos horrida parturit
Fœtus, incolumi Cæſare? quis feræ
Bellum curet Iberiæ?
Condit quiſque diem collibus in ſuis,
Et vitem viduas ducit ad arbores:
Hinc ad vina redit * lætus, & alteris
Te menſis adhibet Deum.
Te multâ prece, te proſequitur mero
Defuſo pateris; & Laribus tuum
Miſcet numen, utì Græcia Caſtoris
Et magni memor Herculis.
Longas O utinam, dux bone, ferias
Præſtes Heſperiæ, dicimus integro

Fauſtitas, nutrit rura: navitæ volitant per pacatum mare: fides metuit culpari: caſta domus polluitur nullis ſtupris: mos & lex edomuit nefas maculoſum: puerperæ laudantur ſimili prole: pœna comes premit culpam. Cæſare incolumi, quis paveat Parthum? quis paveat gelidum Scythen? quis paveat fœtus quos horrida Germania parturit? quis curet bellum feræ Iberiæ? Quiſque condit diem in ſuis collibus, & ducit vitem ad arbores viduas: hinc redit lætus ad vina, & adhibet te Deum alteris menſis. Te multâ prece, te proſequitur mero defuſo pateris; & miſcet tuum numen Laribus, utì Græcia memor Caſtoris & magni Herculis miſcet eorum numina ſuis Laribus. *O utinam, bone dux, ut præſtes*

* venit, *Bentl.*

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too weak alone to hazard themſelves againſt ſo potent an adverſary.

14 *Spends the day*, &c. *Condit quiſque diem. Condere diem, to ſpend or paſs away the day. Virgil* uſes in the ſame ſenſe, *condere ſoles*; in like manner, *condere luſtrum, to offer a ſacrifice of purgation, to finiſh the cenſus, or ſolemn review of the people, taken every fifth year*, and which was done by this ſacrifice.

15 *And, when the ſecond tables are ſerved.* Des Prez: *ex ſenatuſconſulto cautum fuit, ut in conviviis tum publicis, tum privatis, Auguſto ab omnibus libaretur. Dio.* lib. l. *Is nempe mos apud veteres, ut remotâ primâ menſâ, quæ ciborum ſeu carnium erat, ſecunda adhiberetur fructibus & bellariis onuſta, cum exquiſitiſſimo vino; è quo fiebant libationes, adjunctis precibus, in honorem Deorum.* 'It 'was ordered by a decree of the ſenate, 'that at all entertainments, whether pri-'vate or public, libations ſhould be made 'to *Auguſtus*. *Dio*, Book l. For it was 'the cuſtom among the ancients, that 'after removing the firſt table, which was 'of meats or fleſh, a ſecond ſhould be 'ſerved of fruits and ſweetmeats, toge-'ther with the moſt exquiſite wine; out 'of which they made libations, and added 'prayers in honor of the Gods.' Thus, *Virg. Æn.* lib. i.

Poſtquam prima quies epulis, menſæque remotæ,
Crateras magnos ſtatuunt, & vina coronant.

'After they had done eating, and the 'firſt tables were removed, they ſerved up 'great bowls of wine, and crowned the 'cups.'

16 *Grece.* In the original. *Utì Græcia Caſtoris & magni memor Herculis.* This paſſage, as *Dacier* obſerves, is ſometimes miſunderſtood. We ought not to join *memor* with *Herculis*; on the contrary, they ought to be ſeparated, and the paſſage made to run thus: *Utì Græcia memor miſcet Diis nomen Caſtoris & Herculis.* 'As grateful 'Grece admits into their ſacred hymns the 'names of *Caſtor* and *Hercules*.' *Caſtor* and *Hercules* held the ſame rank among the *Greeks*, as the *Lares* or *Penates* among the *Romans*. They were tutelary Gods.

17 *Caſtor.* See Book I. Ode xii.

18 *Hercules.* See Book I. Ode xii.

19 *In the morning. Dicimus integro ſicci mane die. Sicci*, ſays *Des Prez*, *ſobrii, abſtemii, jejuni.* 'When ſober and abſtemious, 'faſting.' *Uvidi, vino perfuſi, cœnati.* 'After liberally drinking of wine, after 'ſupper.'

this we repeat after ſupper at night, when the ſun hath concealed himſelf under the waves.

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THERE can hardly, I believe, be imagined a more deſirable pleaſure, than praiſe unmixed with any poſſibility of flattery. Such was that which *Germanicus* enjoyed, when, the night before a battle, deſirous of ſome ſincere marks of the eſteem of his legions, he is deſcribed by *Tacitus*, liſtening, in a diſguiſe, to the diſcourſe of a ſoldier, who praiſed him for his noble and majeſtic mien, his affability, valour, conduct, and ſucceſs in war. This ODE, though not altogether free from ſome ſtrokes of flattery, yet may be looked upon as a true deſcription of the great value and regard which the *Romans* had for *Auguſtus*, and their impatient deſire to have him among them. Although it is not ſo lofty as the preceding ODE, yet there is a great deal of ſweetneſs in it, and an in-

ODE VI.

To APOLLO *and* DIANA.

He prays him to approve and defend the SECULAR POEM which he had compoſed; and admoniſhes the Virgins and Boys to acquit themſelves well in ſinging it.

O Divine Apollo, whom the offspring of Niobe [1], the raviſher Tityos [2], and Phthian Achilles [3] almoſt the conqueror of proud Troy, have found the avenger of an audacious tongue; this Achilles, ſuperior in valour to the reſt of the Grecian commanders, was yet no match for you; though he was the ſon of Thetis [4] a ſea-goddeſs, and ſhook the Trojan towers, fighting with a tremendous ſpear [5].

He

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[1] *Niobe.* This *Niobe*, ſays *Lambinus*, was the daughter of *Tantalus*, and wife of *Amphion* king of *Thebes*. She had twelve children, ſix males, and as many females, of which ſhe was ſo proud, as to reproach *Latona* for having only two, *Apollo* and *Diana*. The Goddeſs, provoked at her inſolence, complained to her own children, who killed all thoſe of *Niobe*; *Apollo*, the males, and *Diana*, the females. *Niobe*, overwhelmed with grief for her loſs, diſſolved into tears. *Jupiter*, compaſſionating her miſeries, converted her into a ſtone; from which were ſaid to iſſue ſeveral ſprings of water.

[2] *The raviſher Tityos.* He was a mighty giant, the ſon of *Terra*, againſt whom *Jupiter* darted his thunder, for attempting to raviſh *Latona*. He was ſent into hell, where he covered nine acres of ground. His liver was conſtantly preyed upon by devouring

Sicci mane die; dicimus uvidi,
Cùm ſol oceano ſubeſt.

longas ferias Heſperiæ: hoc *dicimus*, precamur, *ſicci mane integro die*; hoc & *dicimus uvidi, cùm ſol ſubeſt* in *oceano.*

The KEY.

inexpreſſible ſincerity and ſimplicity in his manner of addreſs. He is not contented to tell him of the love and veneration which his ſubjects had for him, but alſo of their impatience for his return. He mentions the reaſons they had for this regard, and gives an inimitable deſcription of the happineſs which the Romans enjoyed at that time, and their gratitude for it.

M. Le Fevre is of opinion, that this ODE was written in the year of the city 734; *Du Hamel*, about the end of the year 740; *Rodellius*, about the year 741, or 744; *Dacier* and *Des Prez*, 739; of *Horace*'s age 52; before CHRIST 12: ſo that from this preſent year 1739, it is about 1751 years old.

ODE VI.

Ad APOLLINEM & DIANAM.

APOLLINEM *rogat ut* SECULARE CARMEN *à ſe compoſitum probet ac tueatur*; *Virgines ac Pueros, ut ritè illud recitent, admonet.*

DIVE, quem proles Niobæa magnæ
Vindicem linguæ, Tityoſque raptor
Senſit, & Trojæ propè victor altæ
Phthius Achilles,
Cæteris major, tibi miles impar;
Filius quamvis Thetidos * marinæ
Dardanas turres quateret, tremendâ
Cuſpide pugnax.

* Thetidis, *Bentl.*

ORDO.

O *Dive* Apollo, *quem proles Niobæa, Tityoſque raptor, & Phthius Achilles propè victor altæ Trojæ, ſenſit vindicem magnæ linguæ*; hic Achilles, *major cæteris, tibi* verò *miles impar*; *quamvis filius marinæ Thetidos quateret turres Dardanas, pugnax tremendâ cuſpide. Ille, velut*

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devouring vultures, which, to prolong his miſery, grew as faſt as eaten.

3 *Phthian Achilles.* So called, becauſe born in *Phthia*, a town of *Theſſaly*. It is with juſtice, ſays *Rodellius*, that the poet here calls him *propè victor Trojæ*, ſince he ſlew *Hector*, the chief bulwark and defence of that city.

4 *Thetis.* The daughter of *Neptune*, or, according to others, of *Nereus*. She was wife to *Peleus* king of *Theſſaly*, and the mother of *Achilles*; ſee Book I. Ode vi.

5 *Tremendous ſpear.* So large and heavy, that he only could brandiſh it.

6 *He*

He, like a tall pine-tree[6], hewn down by ſharp-cutting axes, or a cypreſs, torn up by the raging eaſt-wind, fell dreadful, and ſtained his neck with Trojan duſt[7].

He would not have[8] ſhut himſelf up in the wooden horſe treacherouſly feigned to be built in honor of Minerva[9], that he might deceive the unwary Trojans, and court of Priam, who intent upon the celebration of the feſtival thought of nothing but mirth and dancing; and openly aſſaulting their city, and rendering them captive, alas! ſhall I mention the cruel deed! he would have thrown into the flames children as yet untaught to ſpeak, yea, even thoſe who lurked in their mother's womb; had not Jupiter, the father of the Gods, moved by your prayers and thoſe of the lovely Venus, favored the deſigns of Æneas[10], and conſented that he ſhould lay the foundations of a city with better auſpices.

O Apollo, who firſt taught ſkilful Thalia[11], who waſh your hair in the river Xanthus[12], thou lovely preſident of the highways[13], ſupport the honor of the Daunian Muſe[14]. It is Phœbus that has inſpired me with a turn of poetry; it is Phœbus that has taught me the art of verſifying, and honored me with the illuſtrious name of poet. You therefore the flower of the young virgins[15], you youths ſprung from a noble race, who are

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6 *He, like a tall pine-tree.* Dacier: *Mordaci velut icta ferro*, hewn down by a ſharp ax. *Horace* here imitates *Homer*, who compares his heroes, who are killed in battle or combat, to great trees, which they hew down with the ſtroke of axes, or which the wind blows up by the roots. *Virg. Æneid.* ii. v. 626. ſpeaking of the falling of *Troy*, ſays:

Ac veluti ſummis antiquam in montibus ornum
Cùm ferro acciſam crebriſque bipennibus inſtant
Eruere agricolæ certatim; illa uſque minatur,
Et tremefacta comam concuſſo vertice nutat;
Vulneribus donec paulatim evicta, ſupremum
Congemuit, traxitque jugis avulſa ruinam.

'And as when in the high mountains 'the huſbandmen eagerly endeavour to 'take up by the roots a wild aſh-tree, 'cut round with two-headed axes; the 'tree for a time threatens to ſtand, and 'trembling with its branches ſhaking at 'the top; till by degrees overcome by 'ſtrokes, at laſt it groans, and being 'great, pulled and cut up, draws with it 'great ruin and deſtruction.'

7 *And ſtained his neck with Trojan duſt.* *Pulvere Teucro*, for *Teucrio*, Dacier; as above, *Dardanas turres*, for *Dardanias*. *Horace* often makes uſe of primitives for derivatives. *Poſuitque collum*, wrapped, or laid his neck. *Lambinus: Id eſt, accubuit. Similia ſunt illa*, Lib. II. Ode vii. *Turpe ſolum tetigere mento, & humum ore momordit; id eſt, victi occubuere, non ſine gravi turpitudinis notâ ob priorem arrogantiam & minas.* 'Stained his neck with *Trojan* duſt; 'that is, he fell, died.' The like expreſſions are theſe, Book II. Ode vii. 'I 'touch the ground with my diſgraceful 'chin, and bite with my mouth; that is, 'being overcome, they (*Brutus*'s ſoldiers) 'lie not without a great mark of diſgrace 'for their arrogance and threats.'

8 *He would not have*, &c. This is perhaps the fineſt *elogium* that ever was made upon *Achilles*, or any other hero. He was above all cunning and artifice: he went openly to work, and ſtrove to conquer by valour and courage, deſpiſing a victory that was gained by ſtratagem.

9 *Treacherouſly feigned to be built in honor of Minerva.* The *Greeks*, wearied out with the length of the ſiege of *Troy*, and impatient to be maſters of the city, contrived this ſtratagem of the wooden horſe. *Dacier* tell us, that ſome believe it was only a machine for battering down the walls. Others think, that the figure of a horſe was

Ille, mordaci velut icta ferro
Pinus, aut impulsa cupressus Euro,
Procidit latè, posuitque collum in
Pulvere Teucro.
Ille non inclusus equo Minervæ
Sacra mentito, malè feriatos
Troas, & lætam Priami choreis
Falleret aulam;
Sed palàm captis gravis, heu nefas, heu!
Nescios fari pueros Achivis
Ureret flammis, etiam latentes
Matris in alvo;
Ni, tuis victus * Venerisque gratæ
Vocibus, Divûm pater annuisset
Rebus Æneæ potiore ductos
Alite muros.
Doctor argutæ fidicen Thaliæ,
Phœbe, qui Xantho lavis amne crines,
Dauniæ defende decus Camenæ,
Levis Agyieu.
Spiritum Phœbus mihi, Phœbus artem
Carminis, nomenque dedit poëtæ.
Virginum primæ, puerique claris
Patribus orti,

pinus icta mordaci ferro, aut cupressus impulsa Euro, procidit latè, posuitque collum in Teucro pulvere. Ille non inclusus equo mentito sacra Minervæ fallaret malè feriatos Troas, & aulam Priami lætam choreis; sed palàm gravis captis, heu nefas, heu! ureret pueros nescios fari, etiam latentes in alvo matris, Achivis flammis; ni pater Divum, victus tuis vocibus vocibusque gratæ Veneris, annuisset rebus Æneæ muros ductos potiore alite. O Phœbe, doctor fidicen argutæ Thaliæ, qui lavis crines Xantho amne, levis Agyieu, defende decus Dauniæ Camenæ. Phœbus dedit mihi spiritum, Phœbus dedit artem carminis, nomenque poëtæ. Primæ virginum, puerique orti claris patribus,

* flexus, *Bentl.*

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was over the gate which *Antenor* opened to the *Greeks*, when he betrayed the city.

10 *Favored the designs of Æneas.* This *Æneas* was a *Trojan* prince, the son of *Venus* and *Anchises*. After the destruction of *Troy*, he embarked with some of his countrymen, and came into *Italy*, where he married *Lavinia*, the daughter of king *Latinus*, and, after his death, succeeded in the kingdom. It is generally thought, that he and *Antenor* betrayed the city to the *Greeks*; though *Virgil*, for the glory of the *Roman* state, of which he was the founder, gives a different representation of the matter.

11 *Skilful Thalia.* One of the Muses. She is here, says *Dacier*, put for the Muse of lyric poetry, or the Muses in general. The epithet *arguta* is to be taken in the same sense, as Ode xiv. Book III.

Die & argutæ properet Neæræ.

'Tell also that fine singer *Neæra*, that she 'make haste to come.'

12 *Who washs your hair in the river Xanthus.* The ancients commonly washed their hair in some river or spring, because they thought it gave them a clearer and more shining colour. But besides this literal signification of the words, it was also an ordinary phrase to denote, that the person lived in the country where that river or fountain was; as they used also, *He drinks of the water of such and such a river*, in the same sense. The meaning of this passage therefore is: *Apollo, who inhabits the plains watered by the river* Xanthus. Thus Ode iv. Book III.

Qui rore puro Castaliæ lavit
Crines solutos.——

'The God who washes his long hair in the 'clear water of *Castalia*;' instead of, the God who inhabits *Parnassus*, where this fountain was.

13 *Thou lovely president of the highways.* In the original it is, *levis Agyieu*. *Agyia* is a *Greek* word, signifying the streets of a town. *Apollo* is so called, because he was *præpositus viis*, set over the highways; on which account the *Greeks* erected altars and statues to him before their street-doors, and in the public ways.

14 *Daunian Muse.* He prays *Apollo* to maintain the honor of his poetry, which he calls *Daunian Camenam*, because he was of *Daunian Apulia*.

15 *You therefore, the flower of the young virgins. Horace*, having finished the invocation,

are favored with the protection of the Delian Goddeſs[16], that ſtays with her arrows the flying lynxes and ſtags, obſerve well the meaſure of my verſe[17], and the muſical notes of my harp[18]: ſing devoutly the ſon of Latona, ſing Diana who illuminates the night with her increaſing light[19], who gives proſperity to the fruits of the earth, and whoſe rapid courſe meaſures the revolving months.

Afterwards when married[20] you will ſay: I, at the ſolemn feaſt of the returning age, had the honor to ſing the hymn made by the poet Horace, which the Gods heard with a favorable ear.

ANNOTATIONS.

cation, now addreſſes the two choruſes of young boys and young girls, to encourage them to act their parts well, and adviſe them to obſerve exactly the meaſure and cadence. Theſe two choruſes conſiſted of twenty-ſeven boys, and as many girls, who were choſen out of the moſt illuſtrious families in *Rome*, and had their fathers and mothers ſtill living.

16 *Delian Goddeſs.* The young boys and girls, employed in ſinging theſe hymns, were under the protection of *Diana*, until they were married. Thus, in *Catullus*, they ſay:

Dianæ ſumus in fide,
Puellæ & pueri integri.

'We boys and girls, while unmarried, remain under the protection of *Diana*.' She is here called the *Delian* Goddeſs, becauſe ſhe was born in *Delos*.

17 *Obſerve well the meaſure of my verſe.* *Leſbium ſervate pedem.* The *Secular Poem*, as well as this, was written in *Sapphic* verſe, invented by *Alcæus* and *Sappho*, who were both of *Mitylene*, the capital of *Leſbos*.

18 *And*

The KEY.

THIS ODE is a preparation to the *Secular Poem* at the end of the *Fifth Book*, and, of conſequence, is upon the ſame ſubject as the *Twenty-firſt Ode* of the *Firſt Book*, but has a great deal more of grandeur and majeſty in it. It conſiſts of two parts. The firſt contains the invocation and elogium of *Apollo*, in which he takes notice of his peculiar regard for the *Romans:* and that, through his and *Venus*'s interceſſion, *Æneas* was permitted to lay the foundation of that mighty empire. He alſo prays him to receive favorably the addreſſes of the two choruſes of the young boys and girls who were to ſing the *Secular Poem.* In the ſecond part,

Horace

Deliæ tutela Deæ, fugaces
Lyncas & cervos cohibentis arcu,
Leſbium ſervate pedem, meique
Pollicis ictum:
Ritè Latonæ puerum canentes,
Ritè creſcentem face Noctilucam,
Proſperam frugum, celeremque pronos
Volvere menſes.
Nupta jam dices: Ego Dîs amicum,
Seculo feſtas referente luces,
Reddidi carmen, docilis modorum
Vatis Horatî.

tutela Deliæ Deæ, cohibentis fugaces lyncas & cervos arcu, ſervate Leſbium pedem, ictumque mei pollicis: canentes ritè puerum Latonæ, & ritè Dianam *noctilucam creſcentem face, proſperam frugum, celeremque volvere pronos menſes. Jam nupta dices: Ego, docilis modorum vatis Horatî, reddidi carmen amicum Diis, ſeculo referente feſtas luces.*

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18 *And the muſical notes of my harp. Meique pollicis ictum.* The ſtrings of the harp were touched with the thumb and fore-finger, and the thumb uſually marked the end of the meaſure or cadence. *Horace* here ſpeaks as if he had been to play upon the harp while the two choruſes ſang.

19 *Who illuminates the night with her increaſing light.* The *Secular Poem* was ſung on the firſt days of the moon, before ſhe came to the full; hence *creſcentem face Noctilucam*, that ſhines in the night.

20 *Afterwards when married. Nupta jam dices.* The *Romans* imagined that the young virgins, who had the honor to ſing the *Secular Poem*, were ſooner married; which ſuperſtition they derived from the *Grecian* theology, which maintained that the virgins, who did not dance or ſing at the arrival of *Apollo*, were never married, but died very young,

The KEY.

Horace addreſſes the Choruſes themſelves, and encourages them to acquit themſelves well. He admoniſhes them particularly to be very exact in obſerving the meaſure and cadence, and to conform themſelves with great care to the muſical notes of his harp.

Juvencius and *Rodellius* ſay, this ODE was written in the year of the city 737; *Dacier* and *Des Prez*, in the year 736; of *Horace*'s age 49; before CHRIST 15; ſo that from this preſent year 1739, it is 1754 years old.

ODE

ODE VII.

To L. Manlius Torquatus [1].

'All things change with time; we ought therefore to live merrily.

THE ſnow is melted; the fields are covered with graſs, and the trees with leaves [2]; the earth changes its ſeaſons, and the rivers decreaſing flow ſmoothly into their channels [3]. The naked Grace [4], with her two ſiſter-nymphs, is not now afraid to lead the dance. The revolving years and hours, that by a conſtant ſucceſſion renew the grateful day, admoniſh us, not to hope for immortality. Yearly we ſee, that the colds are mitigated by the gentle zephyrs; that the ſpring gives way to the ſummer, which alſo vaniſhes upon the approach of fruitful autumn; and then the inactive froſts recur. The ſwiftly returning moon, however, ſoon repairs theſe celeſtial loſſes [5]: but we when hurried by the Fates [6], where pious Æneas, rich Tullus,

ANNOTATIONS.

[1] *Lucius Manlius Torquatus.* Torrentius: *Libri veteres alii* Mallium, *alii* Manlium *vocant eum, cui carmen iſtud ſcripſit Horatius. Neque erravit fortaſſis, qui eundem eſſe* Manlium *exiſtimet, cujus Epithalamium Catullus celebrat. Sic autem habent MS. Paranetica ad Manlium Torquatum veris temporis deſcriptio, & de mortalitate. Cruquius hujus Manlii conſulatu natum eſſe Horatium credidit, qui manifeſtus eſt error.* 'Some of the old books call him *Mallius*, 'others *Manlius*, to whom *Horace* wrote 'this Ode. Nor is he perhaps miſtaken, 'who thinks this is the ſame *Manlius* 'whoſe marriage-poem *Catullus* celebrates. Thus the manuſcripts have it: '*A deſcription, by way of exhortation to* 'Manlius Torquatus, *of the ſpring, and* '*of mortality. Cruquius* believed that *Horace* was born when this man was conſul, which is a manifeſt error.' For which cauſe, *Dacier* ſays he was the ſon of that *Torquatus*. But in my weak judgment, the opinion of *Cruquius* is to be preferred, as I will ſhew in the key. *Des Prez: Scripta eſt ad Manlium Torquatum, qui fuit conſul anno urbis* 689; *atque ſub eo natum volunt poëtam noſtrum.* 'This Ode 'is written to *Manlius Torquatus*, who was 'conſul in the year of the city 689; and 'they will have our poet to be born when 'he was conſul.'

[2] *The ſnow is melted; the fields are covered with graſs, and the trees with leaves. Dacier*: *Horace*'s deſign here is not to give a deſcription of the ſpring; his intention is to make it appear to *Torquatus*, that we ſee nothing either in the heavens above, or in the earth below, which doth not put us in mind of our mortality. *Chabotius*, after he has quoted ſeveral paſſages of *Job*, where he compares our life to *a weaver's ſhuttle, a poſt that haſtily runneth on his journey, a ſhip ſailing*, &c. ſays: *Hinc profectò, id eſt, à doctrinâ Hebræorum, fluxit omnis ſcientia reliquarum gentium, Ægyptiorum primùm, deindè Græcorum, poſtremò Latinorum: quorum omnium libri ſunt pleni talium admonitionum de brevitate vitæ humanæ, de interitu, atque reditu in lucem hominibus negato.* 'Hence truly, that is, from 'the learning of the *Hebrews*, flowed all 'the knowledge of the other nations, firſt 'of the *Egyptians*, next of the *Greeks*, 'and laſtly of the *Latins*, whoſe books are 'all full of ſuch admonitions about the 'ſhortneſs of human life, the utter de'cay, and of the returning to life again 'denied to men.'

[3] *And the rivers decreaſing flow ſmoothly in their channels. Et decreſcentia ripas flumina prætereunt*; that is, ſays *Lambinus*, *Flumina, quæ in nivibus & pluviis hiberni creverant, nunc decreſcentia, intra alveos ſuos, & intra ripas ſuas, labuntur & fluunt.* 'The rivers, which by the winter-rains 'and melting of the ſnow were ſwelled,

'now

ODE VII.

Ad L. MANLIUM TORQUATUM.

Omnia mutantur tempore; jucundè igitur vivendum eſt.

DIffugêre nives; redeunt jam gramina campis,
Arboribuſque comæ;
Mutat terra vices, & decreſcentia ripas
Flumina prætereunt.
Gratia cum Nymphis geminiſque ſororibus audet
Ducere nuda choros.
Immortalia ne ſperes, monet annus, & almum
Quæ rapit hora diem.
Frigora miteſcunt Zephyris; ver proterit æſtas,
Interitura ſimul
Pomifer autumnus fruges effuderit; & mox
Bruma recurrit iners.
Damna tamen celeres reparant cœleſtia lunæ:
Nos ubi decidimus,

ORDO.

Nives diffugêre; gramina jam redeunt campis, & comæ arboribus; terra mutat vices, & decreſcentia flumina prætereunt ripas. Gratia nuda audet ducere choros cum Nymphis geminiſque ſororibus. Annus, & hora quæ rapit almum diem, monet, ne ſperes immortalia. Frigora miteſcunt Zephyris; æſtas proterit ver, interitura etiam ſimul ac *pomifer autumnus effuderit fruges; & mox bruma iners recurrit. Tamen lunæ celeres reparant damna cœleſtia: nos* vero *ubi*

ANNOTATIONS.

'now decreaſe, and glide gently along 'without overflowing their banks.'

4 *The naked Grace.* See Ode iv. Book I. where, in deſcribing the ſpring, he gives us much the ſame account of the dance of the Nymphs and Graces in theſe lines:

Jam Cytherea choros ducit Venus, imminente lunâ;
Junctæque Nymphis Gratiæ decentes
Alterno terram quatiunt pede.

5 *Celeſtial loſſes.* The *damna cœleſtia* of the original is, as *Dacier* obſerves, exceeding beautiful, but not without ſome difficulty. *Damna* means here the ſeaſons, which, by ſucceeding, ſeem to deſtroy each other; and *cœleſtia* is here added, becauſe theſe changes in the heavens carry with them the appearance of ſome loſs, as if time robbed them entirely of what it alternately deſtroys and renews. The moon repairs theſe loſſes, becauſe, by the ſucceſſion of months, ſhe haſtens the return of the ſeaſons and ſo reſtores what ſhe had taken away. *Torrentius: Luna enim toties recurrens, & cùm deceſſiſſe videtur, nova illicò aſſurgens; & menſes menſibuſque urgendo, annum, qui & ipſe in ſe convertitur, conficiens, meritò æternitatis ſymbolum habebatur. Quare Fauſtinæ, Auguſtæ, & Alexandri Severi imperatoris, nummis ſimulacrum videmus muliebre manu dextrâ ſublatâ lunam tenens, adſcriptum in illis,* ÆTERNITAS; *in his,* PERPETVITATI AVG. 'For the 'moon ſo often returning, and when it 'ſeems to be defective or wanting, immediately a new one ariſes: and the months 'coming faſt upon one another, the year, 'which by them makes itſelf up, is 'truly reputed the ſymbol or figure of 'eternity. It is for this reaſon, that we 'ſee in the medals of *Fauſtina*, *Auguſta*, 'and *Alexander Severus* the emperor, the 'effigy of a woman holding the moon carried in her right hand, with this in'ſcription on one ſide, *Eternity*; on the 'other, *To the Perpetuity of* Auguſta.'

6 *But we, when hurried by the Fates.* The ſeaſons are renewed, years and months revolve, but men die never to revive again. *Moſchus*, in his poem upon the life of *Bion*, has much the ſame thought. 'Alas! we ſee that the flowers of our gar'dens ſpring up anew, and riſe again 'every year; but we, the maſter-piece of 'heaven, who alone ſeem to be endued 'with ſtrength and wiſdom, when once 'death ſhortens our days, have never any 'further concern with the affairs of mor'tals, but are plunged into an eternal 'ſleep.'

7 *Rich*

lus, and valiant Ancus[7] have gone before us, are no more than ſhade and duſt[8]. Who knows, whether the Gods above will add to-morrow to the days already paſt[9]? All that you beſtow liberally upon yourſelf[10], ſhall eſcape the hands of a covetous heir. When once life is gone, and Minos[11] has paſſed a final and irrevocable ſentence upon you; neither your noble deſcent, your eloquence, nor piety towards the Gods, ſhall be able, my dear Torquatus[12], to reſcue you from the tomb. For neither does Diana[13] free from infernal darkneſs her chaſte Hippolytus[14]; nor is Theſeus[15] able to break the Lethean chains[16] that confine his dear Pirithoüs[17].

ANNOTATIONS.

7 *Rich Tullus, and valiant Ancus.* Two kings of *Rome*. *Tullus* is here called rich, becauſe he vanquiſhed *Alba*, and tranſported all the riches of it to *Rome*. *Tullus Hoſtilius* was the third king of the *Romans*, choſen for his valor; he trained up the people to war, forced the *Albans* to ſubmit to him, the three *Curiatii*, their champions, being killed by the three *Horatii*. He lived in the year of the world 3303, according to Mr. *Talents*. *Marcus Ancus* was the fourth king of the *Romans*, *Numa*'s daughter's ſon, like him for religion and equity; yet, forced to war, routs the *Latins*, *Fidenates*, *Sabines*, &c. fortifies *Oſtia*, and reforms abuſes. He built a priſon in *Rome*, and the temple of *Fortune*. He joined the *Janiculum* to the city by a wooden bridge. He lived, according to Mr. *Talents*, in the year of the world 3314.

8 *Are no more than ſhade and duſt.* Lambinus: *Pleni ſunt veterum libri hujus ſententiæ. Euripides: Homo eſt figmentum & umbra tantùm. Sophocles, in Ajace, ſimulacra & levem umbram, hominem appellat.* 'The 'books of the ancients are full of ſen-'tences of this kind. *Euripides:* Man 'is only a blaſt and a ſhadow. And *So-'phocles*, in his *Ajax*, calls man an image 'and light ſhadow.'

9 *Who knows whether the Gods above*, &c. *Lambinus: Quis ſcire poteſt an Dii immortales diem craſtinum vitæ noſtræ adjecturi ſint, quando ne quidem exploratum habemus an uſque ad veſperum victuri ſumus? Quia autem dies craſtinus hodierno eſt proximus, idcirco Horatius ſignificans, vitæ noſtræ ſtatium eſſe incertiſſimum, ait, incertum nobis eſſe utrùm die craſtino victuri ſumus, nec ne.* 'Who knows whether the immortal Gods 'will add to-morrow to our life, when we 'have no certainty that it ſhall be prolong-'ed till night. But becauſe to-morrow is 'next to the preſent day, therefore *Horace*, 'to denote the great uncertainty of human 'life, ſays, that we know not whether 'we ſhall live till to-morrow.'

10 *All that you beſtow liberally upon your-ſelf.* Lambinus: *Id eſt, omnia quæ tu in curando corpore, & explendâ libidine conſumpſeris, tua erunt, neque ad hæredem pervenient, qui tuis bonis avidè imminet, atque (ut ita dicam) inhiat. Planè hæc ſententia cum his convenit, quæ Sardanapali ſepulchro literis Chaldaicis fuiſſe inſcripta tradidit Athenæus, Lib.* xii. *Ego regnavi, & quamdiu mihi lucis uſura eſt, edi, bibi, rei Venereæ operam dedi; cùm ſcirem & perbreve eſſe vitæ humanæ curriculum, & in hoc multas rerum commutationes, & calamitates incidere; & quæ bona reliquero, eorum bonorum fructum alios percepturos: quocirca nullum diem intermiſi, quin hoc agerem.* 'All that you ſpend upon the care of your 'own body, and ſatisfying your pleaſure, 'may properly be called your own, and 'ſhall not come to the poſſeſſion of a co-'vetous heir, who reaches at your for-'tune, and, if I may be allowed the ex-'preſſion, gapes after it. *Athenæus*, Book 'xii. gives an inſcription upon the tomb 'of *Sardanapalus*, that very much corre-'ſponds to this. I have reigned, and as 'long as the uſe of light was granted me, 'I eat, drank, and gave myſelf up to 'pleaſure; for I knew that the ſtage of 'man's life was very ſhort, and that in it 'many changes and troubles fall out. 'What riches I left, were to fall to the 'ſhare of others; therefore I loſt no day 'to pleaſure.'

11 *Minos*

Quò pius Æneas, quò Tullus dives, & Ancus,
Pulvis & umbra ſumus.
Quis ſcit, an adjiciant hodiernæ craſtina ſummæ
Tempora Dî ſuperi?
Cuncta manus avidas fugient hæredis, amico
Quæ dederis animo.
Cùm ſemel occideris, & de te ſplendida Minos
Fecerit arbitria;
Non, Torquate, genus, non te facundia, non te
Reſtituet pietas.
Infernis neque enim tenebris Diana pudicum
Liberat Hippolytum;
Nec Lethæa valet Theſeus abrumpere charo
Vincula Pirithoo.

decidimus eò, quò pius Æneas, quò dives Tullus, & Ancus decide-runt, *ſumus* duntaxat *pulvis & umbra. Quis ſcit, an Dii ſuperi adjiciant craſtina tempora ſummæ hodiernæ? Cuncta, quæ dederis amico animo, fugient avidas manus hæredis. Cùm ſemel occideris, & Minos fecerit de te ſplendida arbitria; non genus, non te facundia, non te* etiam *pietas reſtituet, O Torquate. Neque enim Diana liberat Hippolytum caſtum infernis tenebris; nec valet Theſeus abrumpere Lethæa vincula charo Pirithoo.*

ANNOTATIONS.

11 *Minos.* In the original he adds *ſplendida arbitria.* Which relates to the dignity of the tribunal over which *Minos* was judge. He was the ſon of *Jupiter* and *Europa*; and, as he was remarkable for his equity on earth, after his death he was appointed chief judge of the infernal regions. He lived about the year of the world 2550, according to Mr. *Talents.*—— *Minos*, ſee Book I. Ode xxviii.

12 *Torquatus.* He was deſcended from *Manlius*, who, in a combat at *Anio*, defeated *Uncagula* the *Gaul*, and took a gold-chain from his neck. *Gellius*, Lib. ix. Cap. 13. *Caput Galli ad Anionem præcidit, torquem detraxit, eamque ſanguinolentam in collum poſuit. Gellius*, B. ix. Cap. 13. 'He 'cut off the head of the *Gaul* at *Anio*, 'took off the chain, and put it bloody up-'on his own neck.' From this the family had the ſurname of *Torquati. Eloquence, nor reſpect to the Gods, will bring you back.* So Ode xiv. B. II. *Eheu! fugaces, Poſthume, Poſthume, labuntur anni; nec pietas moram rugis, & inſtanti ſenectæ afferet, indomitæque morti* 'O *Poſthumus, Poſthumus*, 'the ſwift years paſs away; your piety 'will not bring any delay either to your 'wrinkles, approaching old age, or un-'conquerable death.'

13 *Diana.* See Book I. Ode xxi.

14 *Hippolytus.* The ſon of *Theſeus* by *Hippolyte*, a great hunter. He, refuſing the love of his ſtep-mother *Phædra*, was, by her, accuſed of tempting her to inceſt. Perceiving that his father hereupon intended his death, he fled in a chariot by the ſea-ſide; but the horſes, affrighted by ſea-calves that lay on the ſhore, overturned the chariot; by which accident he was killed. But *Æſculapius*, at the requeſt of *Diana*, raiſed him to life, and then he went into *Italy*, and called himſelf *Virbius, quòd bis vixerit*, becauſe he had twice lived. *Virg.* Æn. vii. v. 764. *Cic. Tuſcul.* iv. 11.

15 *Theſeus.* The ſon of *Ægeus*, king of *Athens*, and *Æthrea.* He was related to *Hercules*, whoſe actions he imitated. He ſlew the *Minotaur* in *Crete*, and conquered the *Amazons*, and took their queen *Hippolyte* to wife, by whom he had *Hippolytus.* He ſubdued *Thebes*, worſted the *Centaurs*, and did other famous actions. He and *Pirithoüs* were a noble pair of friends. He died in the iſland *Paros.* See his Life by *Plutarch.*

16 *Lethean chains. Lethe*, from λήθη, *oblivio, forgetfulneſs*, was the name of a river in *Africa*, that watered the city of *Berenice*, which, becauſe of its running ſeveral miles under ground, the poets feigned to be one of the rivers of hell; and becauſe *lethe*, in *Greek*, ſignifies oblivion, they further feigned, that whoever drank of that river, forgot every thing that had happened to them before that time.

17 *Pirithoüs.* The ſon of *Ixion*, who aſſiſted *Theſeus* againſt the *Centaurs.* They deſcended both together into hell, to carry off *Proſerpine*; but were detained priſoners. *Hercules* deſcending ſome time after, and reſolving to deliver theſe two princes, took *Theſeus* by the hand, who did the ſame to *Pirithoüs*; but an earthquake happening, by which they were ſeparated, *Theſeus* only eſcaped, and *Pirithoüs* was left.

The KEY.

THE Creator of the univerſe has appointed every thing to a certain uſe and purpoſe, and determined it to a certain courſe and ſphere of action, from which if it in the leaſt deviate, it becomes unfit to anſwer thoſe ends for which it was deſigned. Every man has ſome qualities which may render him uſeful both to himſelf and others: nature never fails of pointing them out, and, while we continue under her guardianſhip, we can hardly miſcarry. But men often ſtray from this guide, and plunge themſelves into errors and misfortunes. This was the caſe of *L. Manlius Torquatus*. His covetous and ambitious temper deprived him of all that quiet and repoſe, which an ample fortune put in his power. *Horace* here tells him, that viciſſitudes and changes of the ſeaſons, and the inconſtancy of all human affairs, are a plain evidence of the inſtability of this mortal ſtate. *Æneas*, *Tullus*, and all the great men that went before

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ODE VIII.

To C. M. CENSORINUS.

It is from poetry only that the actions of great men receive due praiſe.

O Cenſorinus[1], were I rich, I would give[2] to my friends cups of gold[3], and grateful veſſels of braſs: I would give them tripods[4], the common reward of valor among the Greeks[5]; nor

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[1] *Cenſorinus.* This was *Caius Martius Cenſorinus*, who was conſul with *Aſinius Gallus*, in the year of the city 746. He was greatly eſteemed at *Rome*, and accompanied *Caius Cæſar*, the grandſon of *Auguſtus*, into *Syria*, where he died, eight years after the death of *Horace*. *Velleius Paterculus* ſpeaks of the regret his country ſhewed for him: *Sed quàm hunc deceſſiſſe lætati homines, tam paulò poſt obiiſſe Cenſorinum in iiſdem provinciis graviter tulit civitas, virum demerendis hominibus genitum.* 'The citizens rejoiced as 'much at the death of *Lollius*, as they regretted that of *Cenſorinus*, who died a little 'after in the ſame province, a man born 'to oblige mankind, and draw their eſteem 'and friendſhip.'

[2] *Were I rich, I would give.* *Horace* here is not aſhamed of his poverty; and, Ode xxix. Book III. he ſays, *Probam pauperiem ſine dote quæro.* 'I ſeek innocent poverty 'without any reward,' that is, riches. He only ſays this to *Cenſorinus*, to ſhew him the great eſteem he had for him, and his own willingneſs to ſhew his bounty and liberality to his friend. *Commodus donarem.* Lambinus: *Jam verò Commodi dicuntur ii, qui ſeſe ad aliorum mores vel ſuo judicio accommodant, vel ſunt accommodati naturâ, & qui aliis facilè & libenter obſequuntur & proſunt.* 'Now thoſe are called *Com-* 'modi, who accommodate themſelves to 'the inclination of others, or their own 'judgment, or are by nature obliging, 'and who eaſily and freely make them-

'ſelves

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fore us, are now no more. The ſame fate attends us, and we alſo muſt reſign our poſſeſſions to another. Nothing can exempt us from the fatal ſtroke of death; nor does it come within the reach of human power to recal us, when once the thread is cut. It is beſt therefore to enjoy the preſent time, and lay out upon ourſelves what will otherwiſe come to the poſſeſſion of a covetous heir.

Dacier ſays, that this *Lucius Manlius Torquatus* was the ſon of the father and conſul of that name; but I rather incline to think that he was the father, for he was thrice conſul, and as many times dictator; and although *Horace* was born when he was conſul the firſt time, yet being thrice, his laſt conſulſhip or dictatorſhip might be when *Horace* was come at leaſt to middle age.

It is uncertain what time this ODE was written.

ODE VIII.

Ad C. M. CENSORINUM.

Carminibus poëtarum virûm res geſtæ pro maximis celebrantur.

DOnarem pateras, grataque commodus,
Cenſorine, meis æra ſodalibus:
Donarem tripodas, præmia fortium

ORDO.

O *Cenſorine, ſi eſſem commodus*, dives, *donarem pateras, æraque grata meis ſodalibus: donarem tripodas,*

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'ſelves agreeable and profitable to others.' *Commodus*, Dacier; *Je donnerois volontiers de tout mon cœur.* 'I would give you wil-'lingly with all my heart.' *Des Prez* takes it in the ſame ſenſe in his *Interpretatio*; for *commodus* he has *ultrò*; of my own accord. I have followed *Du Hamel*, who, to *commodus*, has *dives*, rich; and, in my weak judgment, comes nearer to the ſenſe.

3 *Cups of gold.* A cup, ſays *Dacier*, was a preſent which they made to great captains; witneſs that given to *Amphitryon*, *Plaut. Amph. Act.* Scen. 10. v. 164. *Poſt, ob virtutem, hero Amphitryoni patera donata aurea eſt, qua Pterela potitare rex ſolitus eſt.* 'Afterwards, for his valor, a golden 'cup is given to my maſter *Amphitryon*, out 'of which king *Pterela* uſed frequently 'to drink.'

4 *Tripods.* They were great kettles, or caldrons, with three feet. *Torrentius: Tripodas duorum generum fuiſſe monet Euſtachius*; *alterum* ἐμπυροβήτης *dicebatur, quo aqua calefiebat*; *alterum in quo vinum diluebatur*; *quem, quia igni non admovebant,* ἄπυρον *vocabant.* 'Euſtachius tells us, that there 'were two kinds of theſe tripods; one 'called *Empyribetes*, in which water was 'warmed; another wherein they diluted 'wine; which, becauſe it was not put 'upon the fire, they called *Apyron.*' *Athenæus*, Book xi. Of old they were a military gift, as we ſee in *Homer*. So *Virg. Æn.* v. ver. 109, 110. The preſents laid before them, and in the middle were ſacred lavers, ewers, three-footed tables, and crowns of green branches, &c. They will alſo have theſe to be a ſign of fortitude and conſtancy, becauſe theſe three-footed veſſels cannot eaſily fall.

5 *The common reward of valor among the Greeks.* This is evident from *Homer*,

nor ſhould you, Cenſorinus, have the leaſt conſiderable of theſe gifts, were I rich in the juſtly admired works of Parrhaſius[6], or Scopas[7]; of whom the one by the mingled ſtrength of colors, and the other with well-cut marble, could repreſent, in ſo lively a manner, ſometimes a man, and ſometimes a God. But I am not ſo rich[8], nor does your fortune require it[9]; you have enough of theſe curioſities, and deſire no more. You are a lover of poetry[10]; I can give poems, and make you ſenſible of the value of ſuch a gift. Neither marble monuments diſtinguiſhed by magnificent inſcriptions, which preſerve the memory of great men after their death[11]; nor the ſudden retreat of Hannibal, whoſe threats were retorted upon himſelf[12]; nor even the burning of impious Carthage[13], reflect more honor upon him, who returned with the title of Africanus which he had gained by the conqueſt of that region, than the Calabrian Muſes[14]: nor, if the writings of the learned are ſilent, will you reap the reward due to your virtue. Where would have been the reputation of the ſon of Ilia and Mars[15], had envious ſilence buried the merit of Romulus? The virtue, credit,

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who frequently gives tripods, and veſſels of gold and ſilver, to his heroes.

6 *Parrhaſius.* *Des Prez*: He was a famous painter, cotemporary with *Zeuxis*, who flouriſhed about 400 years before Chriſt. *Pliny* ſays of him: *Primus ſymmetriam picturæ dedit, primus argutias vultûs, elegantiam capilli, venuſtatem oris.* ——— 'He was the firſt who gave ſymmetry and 'juſt proportions to a picture, who could 'expreſs the vivacity of the countenance, 'the elegant diſpoſition of the hair, and 'the graceful look.'

7 *Scopas.* An excellent ſtatuary; he lived about 430 years before Chriſt. *Pauſanias* tells us, that he was of the iſland of *Paros*, and ſpeaks of a ſtatue of *Hercules* cut by him in a ſtone. He cut alſo ſtatues of *Venus* and *Phaon*, that were kept with great care at *Samothrace*.

8 *But I am not ſo rich.* *Dacier*: *Horace* was not ſo rich, as to have amaſſed pictures and ſtatues of ſo great a price and value. *Sed non hæc mihi vis.* Lambinus: *Sed non eſt mihi hæc facultas, ſeu poteſtas, ſeu copia.* 'I have not that riches, power, or abun-'dance.' *Chabotius*: *Non eſt mihi facultas, neque poſſum emere.* 'I have not theſe 'riches, nor am I able to purchaſe them.'

9 *Nor does your fortune require it.* *Des Prez*: *Domus tua non eget, imò abundat talibus ornamentis, nec plurium cupidus eſt tuus animus. Tabulas pictas & ſigna apud Romanos in deliciis fuiſſe nemo neſcit. Cicero in Verrem teſtis locupletiſſimus, &c.* 'Your 'houſe doth not ſtand in need, yea, a-'bounds in ſuch ornaments, nor is your 'mind deſirous of more. None are ig-'norant that the *Romans* took a great de-'light in pictures and ſtatues, and had a 'great eſteem for them. *Cicero* againſt '*Verres* is a moſt ſufficient witneſs.' *Verres*, being pretor in *Sicily*, had plundered the province, which occaſioned an action againſt him. *Cicero* undertook the cauſe, or ſuit, and he was condemned and baniſhed.

10 *You are a lover of poetry.* *Cenſorinus*, a gentleman of a polite taſte, took great delight in poetry. *Horace* tells him, that he could gratify his deſire in that particular, and ſays, *dicere pretium muneris*, i. e. *ſtatuere pretium*, to fix or determine the value of the gift. This way of ſpeaking, as *Dacier* obſerves, was very uſual among the *Latins*. Thus *dicere legem*, to make a law; *dotem*, to aſſign a dowry; *mulctam*, to determine a fine.

11 *The memory of great men after their death.* Des Prez: *Cicero. Statuæ & imagines non animorum ſimulacra ſunt, ſed corporum; at carmen animi virtutes exhibet & repræſentat. Hinc Ovid. Scindentur veſtes, gemmæ frangentur & aurum; Carmina*

Graiorum; neque tu peſſima munerum
Ferres, divite me ſcilicet artium
Quas aut Parrhaſius protulit, aut Scopas;
Hic ſaxo, liquidis ille coloribus,
Solers nunc hominem ponere, nunc Deum.
Sed non hæc mihi vis; non tibi talium
Res eſt aut animus deliciarum egens.
Gaudes carminibus; carmina poſſumus
Donare, & pretium dicere muneris.
Non inciſa notis marmora publicis,
Per quæ ſpiritus & vita redit bonis
Poſt mortem ducibus; non celeres fugæ,
Rejectæque retrorſum Annibalis minæ;
Non incendia Carthaginis impiæ,
Ejus, qui domitâ nomen ab Africâ
Lucratus rediit, clariùs indicant
Laudes, quàm Calabræ Pierides: neque,
Si chartæ ſileant quod benè feceris,
Mercedem tuleris. Quid foret Iliæ
Mavortiſque puer, ſi taciturnitas
Obſtaret meritis invida Romuli?
Ereptum Stygiis fluctibus Æacum

præmia fortium Graiorum; neque tu ferres peſſima munerum, ſcilicet me divite artium quas aut Parrhaſius, aut Scopas protulit; hic ſolers ſaxo, ille liquidis coloribus, ponere nunc hominem, nunc Deum. Sed hæc vis, facultas, *non eſt mihi; nec tibi res, aut animus, eſt egens talium deliciarum. Gaudes carminibus; poſſumus donare carmina, & dicere pretium muneris. Non marmora inciſa notis publicis, per quæ ſpiritus & vita redit bonis ducibus poſt mortem; non celeres fugæ Annibalis,* ejuſque *minæ rejectæ retrorſum; non incendia impiæ Carthaginis, clariùs indicant laudes ejus, qui rediit lucratus nomen ab Africâ domitâ, quàm Pierides Calabræ: neque, ſi chartæ ſileant, tuleris mercedem* ejus *quod benè feceris. Quid foret puer Iliæ Mavortiſque, ſi invida taciturnitas obſtaret meritis Romuli? Virtus, &*

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na quam tribuent fama perennis erit. Cicero. 'Statues and pictures are not images 'of the ſouls, but of the bodies; but a 'poem holds forth and ſhews the virtues 'of the mind. Hence *Ovid.* Garments 'are torn, jewels and gold broken; but 'that fame which poems give will be 'eternal.'

12 *Whoſe threats were retorted upon himſelf.* *Dacier* has a very fine remark upon this paſſage. He tells us, that *Horace* had an eye to the march of *Scipio* into *Africa*, whither *Hannibal* was obliged to follow him, and employ, in the defence of his own country, thoſe very forces wherewith he had threatened *Italy*. Hence the expreſſion, *rejectæ retrorſum*. *Livy*, ſpeaking of the interview between the two generals, when they met in *Africa*, puts theſe words into the mouth of *Hannibal*: *Hic cernis me ante mœnia propè obſeſſæ patriæ, quibus terrui veſtram urbem, ea pro meâ deprecantem.* 'You ſee *Hannibal* before 'the walls of his native city, now almoſt 'inveſted by your army, praying you not 'to bring upon it thoſe calamities, with 'which I threatened *Rome*.' *Hannibal*, ſee B. II. Ode xii.

13 *Nor even the burning of impious Carthage.* *Horace* commits here a very conſiderable miſtake, in referring the burning of *Carthage* to the firſt *Scipio Africanus*; the praiſe of which was due only to the ſecond *Scipio*, who was his grandſon by adoption. No poetical liberty can excuſe a man for confounding perſons and times; nor are all the gloſſes, that have been put upon this paſſage, ſufficient to juſtify the poet in ſo great an error.

14 *Calabrian Muſes.* *Ennius*, an ancient *Latin* poet, born at *Rudiæ* in *Calabria*. He was brought to *Rome* by *Cato Cenſorinus*, and much eſteemed for his learning and fine genius. He was greatly in favor with *Scipio Africanus*, whom he accompanied in his wars. He wrote annals of *Rome*, in which he celebrated the great actions of that hero, eſpecially the victory over *Hannibal* in *Africa*. He lived in the year of the world 3712, about 236 years before Chriſt. See *Livy*, 38. 56.

15 *Mars.* In the original, *Mavortis puer*, inſtead of *Martis*, a *Greek* denomination. *Ilia & Mars*, ſee B. I. Ode ii. *Romulus*, ſee B. I. Ode xii.

dit, and eloquence of able poets, has ſnatched Æacus from the Stygian [16] waves, and celebrated him in the Elyſian fields.

The Muſe preſerves the memory of great and worthy men; and gives them a place among the Gods. By this means laborious Hercules was admitted to the long-deſired table of Ju-
30 piter; thus Caſtor and Pollux, that bright ſtar, ſave diſtreſſed ſhips from being overwhelmed in the loweſt depth; and Bacchus, adorned with a green vine-branch, gives ſucceſs to the vows of mortals

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16 *Snatched Æacus from the Stygian*, &c. It is by the credit and reputation of the poets, that *Æacus* obtains ſo honorable a place in the *Elyſian* fields; that *Hercules* is ranked with the Gods; and *Caſtor* and *Pollux*, the ſons of *Tyndarus*, are tranſlated into Heaven, *&c.* By this we may learn, that men of underſtanding gave but little credit to thoſe fables which paſſed ſo current with the vulgar. They conſidered them as they really were, the inventions and

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HISTORY and poems are the channels through which knowledge is conveyed down to us from remote times. By obſerving the behaviour of others, as repreſented in them, we gain experience for our own conduct, and are taught what things to purſue after, and what to avoid. By them the memory of great men is preſerved, and they may be ſaid to enjoy a kind of exiſtence through future ages. The ODE now before us was ſent to *Cenſorinus*, who was conſul in the year of the city 746, during the feaſt of the *Saturnalia*, when the *Romans* uſually made preſents to their friends. This may be conſidered as *Horace*'s preſent. He tells him, that his ſmall fortune put it out of his power to make him an offer of golden cups, ſtatues, or pictures; but he could preſent him with poems, which were of higher value than theſe, and gave a greater and more laſting reputation than the moſt ſplendid monuments, which were

Virtus, & favor, & lingua potentium
Vatum divitibus conſecrat inſulis.
Dignum laude virum Muſa vetat mori;
Cœlo Muſa beat. Sic Jovis intereſt
Optatis epulis impiger Hercules:
Clarum Tyndaridæ ſidus ab infimis
Quaſſas eripiunt æquoribus rates:
Ornatus viridi tempora pampino,
Liber vota bonos ducit ad exitus.

favor, & lingua vatum potentium dare immortalitatem *conſecrat divitibus inſulis Æacum ereptum Stygiis fluctibus. Muſa vetat virum laude dignum mori; Muſa beat* eum *cœlo. Sic,* Muſæ & vatum beneficio, *impiger Hercules intereſt optatis epulis Jovis:* ſic *Tyndaridæ,* Caſtor & Pollux, *clarum ſidus, eripiunt quaſſas rates ab infimis æquoribus:* ſic *Liber, ornatus* quod ad *tempora viridi pampino, ducit vota ad bonos exitus.*

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and fictions of poets, to adorn and ſet off their works. *Horace,* in ſeveral parts of his writings, ſhews that he had much better notions of God and religion; notions every way agreeable to reaſon and good ſenſe.

The KEY.

were liable to be defaced by the weather, or demoliſhed by the hand of the conqueror. To prove which, he aſks, what would have become of the famous actions of *Claudius Nero* at the battle near *Metaurus*, where, after the defeat of *Aſdrubal*, he made *Hannibal* and his army fly through *Italy* back to *Africa*, if *Ennius*, the poet, had not, in his writings, commited theſe things to poſterity? The ſiege of *Troy*, which laſted ten years, the valiant *Hector*, *Achilles*, *Ulyſſes*, and other *Trojans* and *Grecians*, would have been forgotten, if there had not been ſuch a perſon as *Homer* in the world, who, by his poems, hath, and will keep up the remembrance of them to all generations.

Du Hamel places this ODE in the year of the city 737, which was the 50th of *Horace*'s age, and 14 years before CHRIST; ſo that it is now 1753 years old.

ODE IX.

To LOLLIUS.

His poems will never ceaſe to be valued. He celebrates the virtues of LOLLIUS.

O Lollius [1], do not imagine that my poems will ever loſe their value, though I was born in a region watered by the reſounding Aufidus [2]; thoſe poems which I compoſed to be ſung on the harp, an art before unknown to the Romans. Although Homer [3] holds the firſt rank among poets, Pindar [4] and Simonides [5] are not therefore without their merit; the menacing lines of Alcæus [6], and the grave and majeſtic Muſe of Steſichorus [7], are ſtill held in great eſtimation. Time has not deſtroyed the ſportive verſes of Anacreon [8]: the love of the Æolian maid [9] ſtill breathes, and her ardor lives in thoſe amorous complaints ſhe tuned to her harp.

Lacedæmonian Helen [10] was not the firſt that was charmed with the fine hair of an adulterer, or admired his embroidered habit,

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1 *Lollius.* This *Lollius* is the ſame with him to whom he addreſſes the 2d and 18th *Epiſtles* of the Firſt Book. He was conſul with *Q. Æmilius Lepidus* in the 732d year of the city. His character will be ſpoken to more fully in the remarks upon particular paſſages.

2 *Aufidus.* *Horace* was born in *Apulia*, which was watered by the river *Aufidus*, now *Ofanto*. See a more particular deſcription of it in the remarks upon the laſt Ode of the Third Book.

3 *Homer.* In the original *Mæonius*. He was ſo called, either becauſe he was the ſon of *Mæon*, or rather, becauſe born in *Mæonia* or *Lydia*; according to which, *Horace* follows the opinion of thoſe who aſſert that he was of *Smyrna*. He is juſtly accounted the prince of poets, and was held in ſo general eſteem in his own county, that ſeven of the moſt famous cities of *Greece* contended for the place of his birth, *viz. Smyrna, Rhodes, Colophon, Salamis, Chios, Argos*, and *Athens*. That he travelled all over *Greece* is manifeſt by his ready uſe of all the dialects, though he chiefly uſeth the *Ionian*; and the ſeveral pieces writ probably in the places and cities where they were found, and in proceſs of time gathered and ſtitched together, are from thence called Ῥαψῳδίαι, *Rhapſodiai*. He is called *Meleſigenes*, from the river *Meles*, near which he was born; which river is on the reverſe of coins ſtruck by ſeveral cities in honor of him The poets, as *Horace* here, often call him *Mæonides*, either becauſe he was the ſon of *Mæon*, as I have already mentioned, or rather born in *Mæonia*; *Smyrna*, near the river *Meles*, ſeeming to have the beſt title to his birth. *Voſſius* ſays, that he was the firſt genuine heathen writer. Mr. *Talents* ſays, he lived in the year of the world 3200: ſome place him later, *Olympiad* 23. ſome ſooner, about 3000. See *Scaliger*'s notes on *Euſebius*, and a book printed at *London* in 1736, intitled, *An Enquiry into the Life and Writings of* Homer.

4 *Pindar*; ſee Ode ii. of this Book.

5 *Simonides*; ſee Book II. Ode i.

6 *Alcæus*; ſee Book I. Ode xxvi.

7 *The grave and majeſtic Muſe of Steſichorus.* *Steſichorus* was of *Himera* in *Sicily*, and flouriſhed about 610 years before Chriſt. The character *Horace* here gives him, will be beſt confirmed by a paſſage out of *Quintilian* upon the ſame ſubject, Lib. i. Cap.

ODE IX.

Ad LOLLIUM.

Scripta ſua nunquam interibunt. LOLLII *virtutes celebrat.*

NE fortè credas interitura, quæ
Longè ſonantem natus ad Aufidum,
Non antè vulgatas per artes
Verba loquor ſocianda chordis.
Non, ſi priores Mæonius tenet
Sedes Homerus, Pindaricæ latent,
Ceæque, & Alcæi minaces,
Steſichorique gravis Camenæ.
Nec, ſi quid olim luſit Anacreon,
Delevit ætas: ſpirat adhuc amor,
Vivuntque commiſſi calores
Æoliæ fidibus puellæ.
Non ſola comptos arſit adulteri
Crines, & aurum veſtibus illitum

ORDO.

O Lolli, *ne credas fortè interitura verba, quæ* ego *natus ad Aufidum longè ſonantem loquor, ſocianda chordis per artes non antè vulgatas. Si*, etſi, *Mæonius Homerus tenet priores ſedes, non* idcirco *latent Pindaricæ, Ceæque, & minaces Camenæ Alcæi, graviſque Steſichori. Nec, ſi quid Anacreon luſit olim, ætas delevit: amor adhuc ſpirat, caloreſque commiſſi fidibus Æoliæ puellæ vivunt. Non ſola Helene Lacæna arſit comptos crines adulteri, & aurum*

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Cap. 10. *Steſichorus quàm ſit ingenio validus, materiæ quoque oſtendunt; maxima bella & maximos canentem ducit, & Epici carminis onera lyrâ ſuſtinentem. Reddit enim perſonis in agendo ſimul loquendoque debitam dignitatem; ac, ſi tenuiſſet modum, videtur æmulari Homerum proximus potuiſſe; ſed redundat atque effunditur, quod ut eſt reprehendendum, ita copiæ vitium eſt.* 'The greatneſs of *Steſichorus*'s 'genius appears from the ſubjects he 'treats; for he ſings of the moſt noted wars 'and the greateſt captains, ſupporting 'with his harp all the weight and majeſty 'of epic poetry. He makes his heroes 'act and ſpeak with a dignity becoming 'their characters; and, had he known 'how to govern himſelf, would, of all the 'ancient poets, have approached neareſt 'to *Homer*; but he is too diffuſive, and obſerves no bounds, which is indeed a 'fault, but a fault ariſing from his too 'great copiouſneſs.' Mr. *Talents* places him in the year of the world 3376.

8 *Anacreon.* A lyric poet of *Teos*, a city in *Ionia*. He wrote moſtly on diverting agreeable ſubjects, whoſe life, as well as his poems, are ſtill extant. He was very laſcivious. Others ſay he was of *Teium*, a city of *Paphlagonia*. However that be, he was in great reſpect with *Polycrates*, the tyrant of *Samos*, with whoſe boy *Smerdias* he was in love, as likewiſe with *Bathyllus* another *Samian* boy, whom he courted in his poems in two Odes; though that he writ more, is certain from *Horace*, Epode xvi.

Perſæpè cavâ teſtudine flevit amorem.
Very often he declared his love upon his hollow harp.

He lived about 500 years before Chriſt, and Mr. *Talents* ranks him in the year of the world 3400.

9 *Æolian maid. Sappho* was of *Mitylene*, a city of *Æolia*; ſee Book I. Ode xxvi. *Æolian maid ſtill breathes.* Although, ſays *Horace*, *Homer* be the firſt and chief of the lyric poets, yet all thoſe whom I have named, who lived after him, and were not ſo great as he, their poems are ſtill in being, and will continue immortal; and mine, though not ſo great as thoſe of *Homer*, will alſo be immortal.

10 *Lacedæmonian Helen.* See Book I. Ode xv. This and the following paſſages ought

bit, pompous equipage, and numerous attendants: Teucer was not the first who darted arrows from a Cydonian bow [11]: Troy was more than once harassed: great Idomeneus [12] and valiant Sthenelus are not the only persons who have fought battles worthy of being celebrated by the Muses: stern Hector and Deïphobus [13] are not the first who have received dangerous wounds in fighting for their wives and children.

There lived many able commanders before the times of Agamemnon [14]; but as they had no poet to sing their praises, they have all died unlamented, and are buried in eternal night [15]. Bravery when concealed and unknown differs little from indolence and obscurity. O Lollius [16], my writings shall not be silent of your praise, nor will I tamely suffer so many glorious actions to lie in obscurity. You are endued with prudence and sagacity [17], and an unshaken firmness both in prosperity and adversity; an avowed enemy to fraud and avarice [18], and a despiser of riches which draw all men and things to them: your consulship has not ended with the year [19]; you exercise that great dignity as often as, like a good and faithful judge, you prefer honesty to advantage, reject with disdain the bribes of wicked men, and armed with an upright mind triumph over the croud of enemies that always oppose virtue.

It is not always with justice that we call him happy who has large possessions: he better deserves that name, who knows how to make a wise improvement of the bounty of the Gods; who can bear with patience and courage the hardships of poverty, and feareth a crime more than death: such a man will be always ready to sacrifice life in defence of his country and friends.

ANNOTATIONS.

ought to be explained in a general manner, as applicable to all instances of the like kind. I have therefore chosen to render it an adulterer, instead of the adulterer *Paris*.

11 *Cydonian bow. Cydonio arcu.* That is, says *Dacier*, a *Cretan* bow; for *Cydon* was one of the principal cities of that island, in which there grew abundance of canes for arrows, and the best wood for bows.—*Teucer*; see Book I. Ode vii.

12 *Idomeneus.* Son of *Deucalion*, and grandson of *Minos* king of *Crete*. He joined with the *Greeks* in their expedition against *Troy*, and was reckoned one of the bravest captains among them.—*Sthenelus*; see B. I. Ode xv.

13 *Deïphobus. Deïphobus* and *Hector* were reckoned the most valiant of all *Priam*'s sons.—*Hector*; see B. II. Ode iv.

14 *Agamemnon*; see B. I. Ode x.

15 *And are buried in eternal night. Urgentur longâ nocte.* Lambinus: *Æternis tenebris obruuntur*; *oblivione sui nominis sempiternâ merguntur*; *vel longam noctem mortem intellige.* 'Buried in eternal night. They are 'wrapped up in eternal darkness; drowned 'in eternal oblivion of their name; or 'understand by a long night, death.'

16 *Lollius. Lollius* had commanded the army with success in *Germany*, *Thrace*, and *Gaul*; and although he was once beaten by the *Germans*, and lost the eagle of the fifth legion, which defeat was called *Clades Lolliana*, yet he soon recovered that loss, and, beating the *Germans* again, obliged them to give hostages, and sue for peace.

17 *You are endued with prudence and sagacity.* Dacier: *Lollius*, upon all occasions, gave proof of his experience and conduct, which inclined *Augustus* to make him the tutor and governor to his grandson.

18 *An*

Mirata, regaleſque cultus,
Et comites, Helene Lacæna:
Primuſve Teucer tela Cydonio
Direxit arcu: non ſemel Ilios
Vexata: non pugnavit ingens
Idomeneus Stheneluſve ſolus
Dicenda Muſis prœlia: non ferox
Hector vel acer Deïphobus graves
Excepit ictus pro pudicis
Conjugibus puerïſque primus.
Vixere fortes ante Agamemnona
Multi; ſed omnes illacrymabiles
Urgentur ignotique longâ
Nocte, carent quia vate ſacro.
Paulùm ſepultæ diſtat inertiæ
Celata virtus. Non ego te meis
Chartis inornatum ſilebo,
Totve tuos patiar labores
Impunè, Lolli, carpere lividas
Obliviones. Eſt animus tibi
Rerumque prudens, & ſecundis
Temporibus dubiiſque rectus;
Vindex avaræ fraudis, & abſtinens
Ducentis ad ſe cuncta pecuniæ:
Conſulque non unius anni;
Sed quoties bonus atque fidus
Judex honeſtum prætulit utili, &
Rejecit alto dona nocentium
Vultu, & per obſtantes catervas
Explicuit ſua victor arma.
Non poſſidentem multa vocaveris
Rectè beatum: rectiùs occupat
Nomen beati, qui Deorum
Muneribus ſapienter uti,
Duramque callet pauperiem pati,
Pejuſque letho flagitium timet:
Non ille pro caris amicis
Aut patriâ timidus perire.

illitum veſtibus mirata, & cultus regales, & comites: Teucerve primus direxit tela Cydonio arcu: non ſemel Ilios vexata eſt: ingens Idomeneus Stheneluſve non ſolus pugnavit prœlia Muſis dicenda: ferox Hector vel acer Deïphobus non primus excepit graves ictus pro pudicis conjugibus puerïſque. Multi fortes vixere ante Agamemnona; ſed omnes illacrymabiles ignotique urgentur longâ nocte, quia carent ſacro vate. Virtus celata paulùm diſtat ſepultæ inertiæ. O Lolli, non ego ſilebo te inornatum meis chartis, patiarve tot tuos labores impunè carpere lividas obliviones. Eſt tibi animus & prudens rerum, & rectus temporibus ſecundis dubiiſque; vindex fraudis avaræ, & abſtinens pecuniæ ducentis cuncta ad ſe: conſulque non anni unius; ſed quoties judex bonus atque fidus prætulit honeſtum utili, & rejecit dona nocentium alto vultu, & victor explicuit ſua arma per catervas obſtantes. Non rectè vocaveris beatum hominem *poſſidentem multa: rectiùs occupat nomen beati, qui callet uti ſapienter muneribus Deorum, pauperiemque duram pati, timetque flagitium pejus letho: ille non timidus erit perire pro caris amicis aut patriâ.*

ANNOTATIONS.

18 *An avowed enemy to fraud and avarice.* Men have often cauſe to bluſh for the praiſes they inconſiderately beſtow on others. *Lollius* ſo little deſerved the character *Horace* here gives him, that he was one of the moſt covetous and wicked men in the world: but his vices were then unknown, and he diſſembled ſo well, as to impoſe upon the emperor himſelf. It was not till eight years after the death of *Horace*, that his true character was known.

19 *Your conſulſhip has not ended with the year.* *Dacier:* Although his conſulſhip laſted but one year, yet, according to the maxims of the Stoics, the wiſe and virtuous are always in charge. His conſulſhip therefore did not end with the year; he exerciſed that dignity as often as he acted equitably, and labored for the good of others

The

The KEY.

IT is the moſt agreeable talent of an hiſtorian, to be able to draw up his armies, and fight his battles, in proper expreſſions; to ſet before our eyes the diviſions, cabals, and jealouſies of great men, and to lead us, ſtep by ſtep, into the ſeveral actions and events of his hiſtory. Poetry, in like manner, ſerves to tranſmit to poſterity an account of theſe things, but after a different way. It takes greater liberties than hiſtory, and aims at repreſenting things ſo, as ſtrongly to affect the imagination. This ODE is an encomium upon *Lollius*, in which his great virtues are celebrated in the moſt beau-

ODE X.

To LIGURINUS.

O Ligurinus [1], ſtill cruel [2], and of powerful charms, when that of which you are now ſo proud vaniſhes [3], and the hair, that hangs graceful upon your ſhoulders, falls of, when that lovely colour, which now rivals the bluſhing roſe, fades, and your fine face is deformed with the wrinkles of old age; then, when in your glaſs you behold yourſelf thus changed, you will ſay: Alas! why were not my ſentiments, when young, the ſame that they are now [4]? or why with theſe ſentiments do I not ſtill retain the ſame bloom and beauty [5]?

ANNOTATIONS.

1 *Ligurinus.* Chabotius: *Hic adoleſcens videtur nomen inveniſſe à ſuavitate vocis ſuæ, ἀπὸ τῆς λιγυρᾶς, à ſuavitate.* 'This youth 'ſeems to have derived his name from 'the ſweetneſs of his voice; it coming 'from a *Greek* word, that ſignifies ſweet-'neſs.'

2 *Still cruel.* So *Virg.* Ecl. ii. v. 6.

O crudelis Alexi, nihil mea carmina curas.

O cruel Alexis, *you care not for my poems; the reading or ſinging of them has no influence upon you.*

3 *When that of which you are now ſo proud vaniſhes. Inſperata tuæ cùm veniet pluma ſuperbiæ.* I have followed the opinion of *Dacier* in the tranſlation of this paſſage, and ſhall here ſubjoin his remark upon it, than which I think nothing can be more beautiful and juſt. This verſe has been greatly miſunderſtood by commentators. They imagine that *pluma* here ſignifies the beard, without conſidering how ridiculous ſuch an expreſſion would be. *Barba veniet ſuperbiæ. Pluma* ſignifies wings; *Horace* imitating, in this, the ſtyle of the *Greeks* and eaſtern nations, who ſaid,

The KEY.

THough every old man has been youag, and every young man hopes to be old, there ſeems to be a moſt natural miſunder-ſtanding

The KEY.

beautiful manner, and with an uncommon magnificence of expreſſion. We have ſeen, in the notes, how little he deſerved the character here given, but he was maſter of ſo refined an hypocriſy, as not only to impoſe upon *Horace*, but all the world. *Auguſtus* himſelf entertained that good opinion of him, as to entruſt him with the education of his grandſon; and it was not till ſeveral years after *Horace*'s death, that his baſeneſs was detected.

This ODE is ſuppoſed to have been written in the year of the city 734; of *Horace*'s age 47; before Chriſt 17; 1756 years ago.

ODE X.

Ad LIGURINUM.

O Crudelis adhuc, & Veneris muneribus potens,
Inſperata tuæ cùm veniet pluma ſuperbiæ,
Et, quæ nunc humeris involitant, deciderint comæ,
Nunc & qui color eſt puniceæ flore prior roſæ,
Mutatus Ligurinum in faciem verterit hiſpidam; 5
Dices: Heu (quoties te in ſpeculo videris alterum),
Quæ mens eſt hodie, cur eadem non puero fuit?
Vel cur his animis incolumes non redeunt genæ?

ORDO.

O adhuc crudelis, & potens muneribus Veneris, cùm inſperata pluma veniet tuæ ſuperbiæ, & comæ, quæ nunc involitant humeris, deciderint, & color, qui nunc prior eſt flore puniceæ roſæ, mutatus verterit Ligurinum in faciem hiſpidam; tunc, *quoties videris te alterum in ſpeculo, dices: Heu, mens quæ hodie eſt, cur eadem non fuit* mihi *puero? vel cur his animis non redeunt incolumes genæ?*

ANNOTATIONS.

ſaid, *Such a thing has taken wings*, inſtead of, *It is vaniſhed and gone.*

4 *Why were not my ſentiments*, &c. Lambinus: *Non diſſimile eſt illud Tibulli*, Lib. I.

At te pœna manet, niſi deſinis eſſe ſuperba;
Quàm cupies votis hunc revocare diem.

'*Tibullus* ſpeaks in much the ſame ſtrain: '*But puniſhment waiteth for you, unleſs you* '*leave off your pride; how will you deſire by* '*prayers to call back this day.*'

5 *Bloom and beauty. Incolumes genæ.* Lambinus: *Leves & imberbes; quamdiu enim tales manent impudici pueri genæ, ſalvæ ſunt & integræ; barbatæ autem & piloſæ atque birſutæ, corruptæ ſunt, & quodammodo mortuæ, neque jam integræ neque incolumes, quia ineptæ ad amores pueriles.* 'Blooming 'cheeks, ſmooth and without a beard; as 'long as the cheeks of an unchaſte boy 'continue ſuch, they are whole and en-'tire; but bearded and hairy, they are 'corrupted, and in a manner dead, neither 'then entire nor blooming, becauſe boys 'are not fit for love-intrigues.'

The KEY.

ſtanding between theſe two ſtages of life. This unhappy want of commerce ariſes from the inſolent arrogance of exultation in youth, and the irrational deſpondence of ſelf-pity in age. A young

The KEY.

young man, whose passion and ambition is to be good and wise, and an old man, who has no inclination to be lewd and debauched, are quite unconcerned in this speculation. *Horace* here, in this ODE, takes occasion to reprove *Ligurinus*; and although, as *Dacier* observes, it is in itself very natural, yet that doth not hinder it from being very delicate and noble in its expressions. *Chabotius: Dona Veneris sunt pulchritudo, amicitia, mansuetudo, humanitas, quæ è diametro adversantur crudelitati, & possit ita contractè concludi: Ligurinus est formosus, amabilis, ætate florenti, mansuetus, lævis, humanus; non igitur sibi debet crudelis & inhumanus esse, nec se tanto*

tot

ODE XI.

To PHYLLIS.

[1] He invites her to a feast upon the birth-day of MÆCENAS.

O Phyllis [2], I have in my cellar a cask of Alban wine [3] above nine years old: I have in my garden parsley for garlands [4]; and plenty of ivy [5], wherewith to adorn your hair: my

ANNOTATIONS.

[1] *He invites her*, &c. *Torrentius: Placet hujus Odæ vetus inscriptio: Ad Phyllidem. De die natali sui Mæcenatis, qui erat Id. Aprilis. Quod verò in aliis scribitur, De die natali sui simul & Mæcenatis, manifestè vitiosum est. Quin & vi. Id. Decembris natum fuisse Horatium Grammatici volunt, hic verò Id. Aprilis celebrat. Rectè autem ad natalitium convivium Phyllidem invitat; idque, ni fallor, Virgilii exemplo,* Eclog. iii. v. 76.

DA. *Phyllida mitte mihi, meus est natalis, Iola.*

'An old inscription of this Ode pleases me: 'To Phyllis. *Upon the birth-day of his* Mæcenas, *which was upon the Ides of* April. 'That inscription, which is written by others, *Upon his own birth-day together with that of* Mæcenas, is manifestly corrupted. 'For, as the grammarians will have *Horace* to be born upon the 6th day of the 'Ides of *December*, he celebrates the Ides 'of *April*. With good reason then he invited *Phyllis* to a birth-day feast; and that, 'if I be not mistaken, after the example 'of *Virgil*, *Eclog.* iii. v. 76, where *Dametas* speaks: *O* Iola, *send* Phyllis *to me, it 'is my birth-day.*

[2] *Phyllis.* It is uncertain, says *Dacier*, whether this *Phyllis* be the same with her of whom mention is made in Ode iv. Book II. which was written some years before this. If so, *Phyllis* followed at last the counsel of *Horace*; she conquered her passion for *Telephus*, and engaged some time after with *Xanthias Phoceus*. As *Phyllis*, in *Virgil*, is a country-maid, so this, in *Horace*, was a beautiful woman in Rome, or nigh his country-seat.—*Chabotius: Phyllida, cognomen hoc valdè oppositum videtur meretrici, ἀπὸ τῶν φύλλων, ab odoratis herborum floribus.* 'This surname of *Phyllis* 'seems to be very opposite to that of a 'woman of the town, ἀπὸ τῶν φύλλων, 'which is derived from fragant sweet-smelling flowers and herbs of the garden.'

[3] *Alban*

The KEY.

tot bonorum fructu privare. *The gifts of* Venus *are beauty, kindneſs, humanity, which are diametrically oppoſite to cruelty, which may be thus comprehenſively abridged:* Ligurinus *is beautiful, lovely, in the flower of age, meek, ſmooth, friendly; it doth not therefore become him to be cruel and inhuman, nor to deprive himſelf of the fruit of ſo many great and good offices.*

This ODE was written in the year of the city 738; of *Horace*'s age 51; before CHRIST 13: ſo that from this preſent year 1739, it is 1752 years old.

ODE XI.

Ad PHYLLIDEM.

Die natali MÆCENATIS *invitat eam ad epulas.*

EST mihi nonum ſuperantis annum
Plenus Albani cadus: eſt in horto,
Phylli, nectendis apium coronis;
Eſt hederæ vis
Multa, quâ crines religata fulges:

ORDO.

O Phylli, eſt mihi cadus plenus Albani vini *ſuperantis nonum annum: eſt in horto apium nectendis coronis; eſt multa vis hederæ, quâ religata*

ANNOTATIONS.

3 *Alban wine.* This wine was had in very great eſteem. *Torrentius: Albano tertiam inter vina palmam dat Plinius,* Lib. xiv. Cap. 6. *Atque ejuſdem* Lib. Cap. 2. *Uvam Eugeniam, quod generoſitatis cognomen eſt, à Taurominibus Siciliæ montibus in Albanum montem tranſlatum tradit, neque alibi feliciter creſcere.* 'Pliny, Book xiv. Chap. '6. gives the third place of preferment 'to the wine of Mount *Alban.* And in 'the ſame Book, Chap. 2. The *Euge-*'*nian* grape, which is the ſurname of one 'of a good kind, is ſaid to be tranſlated 'from the *Tauromenitanian* mountains of '*Sicily*, and planted in mount *Alban*, nor 'doth that grape thrive any where elſe.' *Alban*, ſee B. III. Ode xxiii.

4 *Parſley for garlands.* Torrentius: *Apium igitur inter coronarias herbas memorandum eſt, neque illud tantùm quod apium paluſtre vocabant, verùm etiam apium hortenſe atque ſativum.* 'Parſley therefore is to be num-'bered among thoſe herbs which they uſed 'in making of garlands and crowns, and 'not only that which grew in fens and 'marſhes, but that alſo which was ſown 'and gathered in gardens.' *Des Prez: Apium; hoc arceri ebrietatem, bonumque corpori odorem conferre aiunt; hinc ex eo coronæ. Vide Plin.* Lib. xx. Cap. 11. & Lib. xix. Cap. 8. 'Parſley; this, they ſay, keeps one from 'being drunk, and confers a good ſmell to 'the body; for which cauſe they made 'crowns of it. See *Pliny*, Book xx. 'Chap. 11. and Book xix. Chap. 8.

5 *Plenty of Ivy.* This was ſacred to *Bacchus.* The ancients were of opinion, that ivy and parſley had a peculiar virtue to diſſipate the fumes of wine. *Horace* offers *Phyllis* her choice of either, or perhaps meant that they ſhould mix them together.

my houſe ſhines with plate [6]: the altar crowned with vervain [7] wants only to be ſprinkled with the blood of a lamb [8]: every hand is in action: the boys and girls are perpetually running to and fro [9]; and the quivering flames raiſe the tapered ſmoke on high [10]. But that you may know to what feaſt you are invited [11]; we are to celebrate the Ides [12] that divide the month of April, ſacred to Venus; a day juſtly ſolemn to me, and almoſt as ſacred as that of my own nativity [13]; becauſe from this day Mæcenas numbers the years of his life [14]. Telephus

ANNOTATIONS.

6 *My houſe ſhines with plate. Ridet argento domus. Dacier*, and ſome others, are of opinion, that we ought not to explain this literally; they doubt whether *Horace* was rich enough to poſſeſs ſo much plate: they think, it may ſignify no more than that every thing is neat and clean; or, as *Dacier* words it, *Domus mea ſplendet argento contrà.* 'My houſe ſhines more than if adorned with ſilver.' I have, however, in the tranſlation, preferred the literal meaning. *Dacier* ſays further, that in *Horace*'s time the *Romans* were very magnificent in their ſilver-plate; that they had, as they have now in *France*, tables of ſilver, candleſticks, baſons, &c. but they were more curious than we, in the workmanſhip and graving. That it appears, by a paſſage in *Virgil*, that *Auguſtus* had the whole hiſtory of his family engraven on veſſels of gold and ſilver.

7 *Vervain. Caſtis vincta verbenis.* This name was common to all the herbs they uſed in ſacrifices. They adorned and encompaſſed the altars with them. *Donatus* very well remarks: *Verbenæ redimicula ſunt ararum.* 'Vervain is what they uſed to 'crown and environ the altars with.' *Lambinus: Aræ ex ceſpitibus & terrâ extructæ, verbenis circumvinciebantur. Eſt autem verbena (ut ſcribit Plin.* Lib. xxii. Cap. 11.) *gramen ex arâ ſeu ex arce cum ſuâ terrâ evulſum. Hâc utebantur legati, cùm ad hoſtes clarigatum, id eſt, res repetitum mittebantur: hâc Jovis menſa verrebatur, domus purgabatur & luſtrabatur. Quanquam verbenæ in ſacris non herbam certam, ſed quamlibet frondem, & quemvis ramum, modò felicem, ſignificant; verbi gratiâ, frondem pineam, myrteam, lauream, oleaginam.* 'Altars were built 'of turf and earth, and bound round with 'vervain (as *Pliny*, Book xxii. Chap. 11. 'writes), the graſs pulled up from the ſurface or top with its earth. It was this 'that the heralds uſed, when they were 'ſent to the enemy to demand ſatisfaction 'and reſtitution of what they had taken 'away: with vervain the table of *Jupiter* 'was ſwept, with it the houſe was cleaned 'and purified. Although vervain in holy 'things or ſacrifices is not a certain particular herb, but of late any leaf or branch 'that was profitable; for example, the 'leaf of a pine, myrtle, laurel, olive-tree.' Theſe were put on the altar in place of vervain, as *Rodellius* obſerves, and all of them went under the name of vervain.

8 *Wants only to be ſprinkled with the blood of a lamb.* Lambinus: *Videtur cupere inſici ſeu imbui ſanguine agni mactati.* 'The altar 'ſeems to have a deſire to be died or wet 'with the blood of a lamb ſlain.' *Chabotius: Eſt metaphora à præditis affectione, ad carentia motu animi.* 'This is a metaphor 'taken from thoſe beings which are endued with affection or deſire, to thoſe 'things which want the motion of the 'mind or ſoul.'

9 *Every hand is in action*, &c. *Lambinus: Omnes diligentiam adhibent, manuſque admovent ad eam rem quam paro, ſignificat quantus ſit apparatus.* 'All ſhew their diligence, and 'apply their hands in that affair which I 'am preparing; this ſignifies how great a 'preparation *Horace* was making for this 'feaſt, and the great reſpect and love he 'had for *Mæcenas.*' The boys and maids are perpetually moving. *Dacier:* To make the magnificence appear with which he was to celebrate *Mæcenas*'s birth-day, he is not content to tell us of the great preparations he was making, but alſo takes notice of the perſons he employs in it. So *Virgil*, ſpeaking of the great feaſt *Dido* made for *Æneas*, Æneid. i. v. 709, and 710.

Centum aliæ, totidemque pares ætate miniſtri,

Qui

Ridet argento domus: ara caſtis
Vincta verbenis avet immolato
Spargier agno:
Cuncta feſtinat manus: huc & illuc
Curſitant miſtæ pueris puellæ:
Sordidum flammæ trepidant rotantes
Vertice fumum.
Ut tamen nôris quibus advoceris
Gaudiis; Idus tibi ſunt agendæ;
Qui dies menſem Veneris marinæ
Findit Aprilem;
Jure ſolennis mihi, ſanctiorque
Penè natali proprio; quòd ex hâc
Luce Mæcenas meus affluentes
Ordinat annos.

crines fulges: domus ridet argento: ara vincta caſtis verbenis avet ſpargier immolato agno: cuncta manus feſtinat: puellæ miſtæ pueris huc & illuc curſitant: flammæ trepidant rotantes ſordidum fumum vertice. Ut tamen nôris quibus gaudiis advoceris; agendæ tibi ſunt Idus; qui dies findit Aprilem menſem marinæ Veneris; jure ſolennis mihi, ſanctiorque penè natali proprio; quòd ex hâc luce Mæcenas meus ordinat affluentes annos.

ANNOTATIONS.

Qui dapibus menſas onerent, & pocula ponant. 'There were an hundred girls, and as ma-'ny boys, all of one age, which took care 'to ſerve the table, and ſet down, or give 'the cups.'

10 *And the quivering flames raiſe the tapered ſmoke on high. Trepidant.* Lambinus: *Cum trepido ſeu tremulo motu ſurſum feruntur: rotantes; torquentes, glomerantes, rotarum in morem volventes. Sic Virgil. Æneid.* iii. *Globos flammarum appellat flammas Ætnæ, globorum in morem erumpentes.* 'Swift-'ly drove; are carried upward with a ſwift 'and trembling motion: turning round; 'wreathed, going round, and turning after 'the manner of wheels. So *Virgil, Æn.* 'iii. calls globes of flames thoſe of *Æt-'na*, breaking out after the manner of 'globes or balls.' As *Horace* here omits nothing that can expreſs the magnificent preparation he was making, he artfully ſhews what a great fire he had in his kitchen. *Torrentius*: *Nihil enim ſignificantius verbis illis, quibus glomeratum ex flammâ fumum deſcribit,* 'There can be nothing more ex-'preſſive than theſe words, by which he 'deſcribes the ſmoke globularly coming 'from the flames.'

11 *But that you may know to what feaſt you are invited.* Lambinus: *Ut tamen ſcias ad quem diem feſtum omni lætitiâ celebrandum voceris.* 'That you may ne-'vertheleſs know to what feſtival-day, to 'be celebrated with all manner of joy, you 'are called.' This he ſays, that *Phyllis* may come with the greater will, and better prepared.

12 *The Ides. Idus.* This word comes from the *Tuſcan* verb *iduare, to divide.* The Ides were always the ninth day after the Nones; when they were upon the 5th, the Ides were upon the 13th, and when they happened upon the 7th, as in the months of *March, May, July* and *October*, the Ides were upon the 15th.

13 *Almoſt as ſacred as that of my own nativity.* This is gratitude in *Horace*; for he knew that to *Mæcenas* he owed his life, fortune, and the kindneſs and favor of *Auguſtus*, againſt whom he had been in open rebellion.

14 *From this day Mæcenas numbers the years of his life.* That is, this was *Mæcenas*'s birth-day. *Ordinat annos ſuos affluentes.* Torrentius: *Hoc eſt, ordine componit ac digerit vitæ ſuæ ſeriem; ut enim à conſulibus publicis, ſic etiam privatim à natalibus quoque annos computat.* 'Numbers 'the years of his life; that is, in order 'compoſes and digeſts the ſeries or years of 'his life; for as publicly the years were 'reckoned by the conſuls, ſo every private 'perſon computes his years from his birth-'day.' *Affluentes annos.* Des Prez: *Exinde venientes annos vitæ numerat, ætatemque ordinat.* 'His flowing years: from 'whence he counts the years that are come 'of his life, and reckons his age.' *Affluentes annos.* Chabotius: *Eſt metaphora à fluminibus, pro, annos aliis alios more aquarum fluentium ſuccedentes & accreſcentes denumerat.* 'Flowing years. It is a 'metaphor taken from rivers for num-'bering years, which after the manner 'of running waters, ſucceed and grow

lephus [15], whom you admire, who is a youth of ſuperior rank to you, is already engaged to a rich and laſcivious girl [16], who holds him in grateful bondage. The fate of Phaëton [17] ſhould warn us againſt aſpiring hopes; and Pegaſus [18], who diſdained to carry Bellerophon [19] becauſe a mortal rider, is a ſtanding example, that you ought to aim at things that are ſuitable to you; and avoid what are unſuitable, as thinking it a crime to hope for what is above you. Come then, Phyllis, the laſt of my miſtreſſes [20] (for henceforward will I ſigh for no other woman), learn ſome of my poems, to ſing them with you enchanting voice. Gloomy thoughts are diſſipated by ſongs.

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'more, by their adding to one another.' *Mæcenas*; ſee Book I. Ode. I.

15 *Telephus.* The ſame of whom he ſpeaks in the thirteenth Ode of Book I. and nineteenth of Book III. *Telephum, quem tu petis, occupavit juvenem.* Lambinus: *Telephus quem tu amas, & expetis, in puellâ valdè tibi diſſimili, loco, re, genere, amorem ſuum collocavit, ejuſque amore irretitus eſt; non tuæ ſortis, non tui generis, loci, rei, fortunæ; tenetque gratâ compede vinctum, tenetque gratâ ſervitute devinctum.* 'Telephus, 'whom you admire, that is, whom you 'love, and greatly deſire, hath placed 'his love on a young woman very unlike 'you in rank, fortune, deſcent, and is 'taken with the ſame love of her; not of 'your rank, not of your deſcent, ſtation, 'eſtate, fortune.'

16 *A rich and laſcivious girl.* *Telephus* had been in love with *Lydia*, of whom ſee Ode xiii. Book I. But *Horace* here probably means *Chloë*.

17 *Phaëton.* He was the ſon of *Phœbus* and *Clymene*. He, as a proof that he was really the ſon of *Phœbus*, requeſted that he might be allowed to drive the chariot of the ſun for one day. His father yielded at laſt to his great importunity, tho' not without reluctance; and withal informed him

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The KEY.

ALTHO' innocent feaſting is allowable, and gratitude, and particular times, lay an obligation upon us to make merry with our friends; yet every man ſhould have his days of abſtinence, according as his conſtitution will permit. Theſe are great reliefs to nature, as they qualify her for ſtruggling with hunger and thirſt, whenever any diſtemper or duty of life may put her upon ſuch difficulties; and, at the ſame time, give her an opportunity of extricating herſelf from oppreſſions, and recovering the ſeveral tones and ſprings of her diſordered veſſels. Abſtinence, well-timed, often kills a ſickneſs in embryo, and deſtroys the firſt ſeeds of an indiſpoſition. It is needleſs to repeat here the obligations *Horace* lay under

Telephum, quem tu petis, occupavit
Non tuæ ſortis juvenem puella
Dives and laſciva, tenetque gratâ
Compede vinctum.
Terret ambuſtus Phaëton avaras
Spes; & exemplum grave præbet ales
Pegaſus, terrenum equitem gravatus
Bellerophontem,
Semper ut te digna ſequare; &, ultrà
Quàm licet ſperare nefas putando,
Diſparem vites. Age, jam meorum
Finis amorum
(Non enim poſthac aliâ calebo
Feminâ), condiſce modos, amandâ
Voce quos reddas. Minuentur atræ
Carmine curæ.

Puella dives & laſciva occupavit Telephum, juvenem non tuæ ſortis, quem tu petis, tenetque vinctum gratâ compede. Ambuſtus Phaëton terret avaras ſpes; & ales Pegaſus, gravatus Bellerophontem equitem terrenum, præbet grave exemplum, ut ſemper ſequare digna te; & ut vites diſparem, putando nefas ſperare ultrà quàm licet. Age, jam finis amorum meorum (non enim poſthac calebo aliâ feminâ), condiſce modos, quos reddas amandâ voce. Atræ curæ minuentur carmine.

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him of the danger. The raſh youth would not be diſſuaded from the attempt, but mounted the chariot, and, after a few hours driving, unable to bear the heat and light, dropt the reins. *Jupiter*, to prevent a general conflagration, darted his thunder at him; ſtruck with which, he fell into the *Po*. The ſtory is related at large by *Ovid* in his *Metamorphoſes*. The *Pythagoreans* were the firſt inventors of this fable, and the *Platoniſts* made uſe of it afterwards, to explain the laſt conflagration of the world.

18 *Pegaſus*; ſee Book I. Ode xxvii.

19 *Bellerophon*; ſee Book III. Ode. vii.

20 *Phyllis, the laſt of my miſtreſſes.* We may hence conclude, that *Horace* was in a pretty advanced age when this Ode was written. He adviſes her, now that he was reſolved to prove conſtant to her, to forget *Telephus*, and regard only him. *Propertius*, Lib. I. El. xii.

Cynthia prima fuit, Cynthia finis erit.

'*Cynthia* was firſt, and ſhall be my laſt 'miſtreſs.'

The KEY.

der to *Mæcenas*; and therefore it is not to be thought amiſs, that he wrote this ODE to *Phyllis*, intreating her to come and celebrate *Mæcenas*'s birth-day with him. It is worth our notice, that, in theſe caſes, religious worſhip was always a part of the ſolemnity; for he tells us, that the altars were crowned with vervain, and wanted to be ſprinkled with the blood of a lamb.

Dacier and *Des Prez* are of opinion, that this ODE was written in the year of the city 727; of *Horace*'s age 40; before CHRIST 24; ſo that it is now 1763 years old.

ODE XII.

To VIRGIL.

He deſcribes the approach of the ſpring, and invites him to a feaſt and merriment.

NOW the Thracian winds [2], the companions of the ſpring [3], which calm the ſea, ſwell the ſails [4]: the meadows are now no longer ſtiff with froſt, nor do the rivers ſwollen with winter-ſnow any more ruſh with violence [5]. The unlucky ſwallow builds her neſt, mournfully lamenting the loſs of Itys [6], that eternal reproach of the houſe of Cecrops [7], becauſe ſhe too cruelly revenged the brutality of a barbarous king. The ſhepherds tune verſes to their ruſtic pipes; and delight the God [8], who takes a pleaſure in the flocks and ſhady hills of Ar-

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1 *To Virgil.* *Torrentius* ſays, that he ſaw in three manuſcripts this title to the Ode: *Ad Virgilium unguentarium. Veris deſcriptio, paræneticè. A deſcription of the ſpring to* Virgil *the perfumer, by way of exhortation.* *Chabotius, Dacier, Des Prez, Lambinus, Lubinus, Rodellius, Torrentius,* &c. take this for a falſe title; and that it is *Virgil* the poet, to whom this Ode is addreſſed; the *cliens juvenum nobilium, a dependent of the noble youths,* proves it to be him. The *merebere vina nardo, the buying or exchanging of wine for ſpikenard,* is not ſufficient to lead them into this miſtake; for *Horace* here, in a jocoſe manner only, deſires *Virgil* to bring a box of ſpikenard, to obviate an objection that *Virgil* might make, that he would not put him to ſuch a charge. *Virgil*; ſee B. I Ode iii.

2 *Now the Thracian winds. Animæ Thraciæ.* The word *animæ*, here uſed for the winds, comes from the *Greek* word ἄνεμος, *ventus.* By the *Thracian* winds, he here means the zephyrs or weſt-winds; and, no doubt, in this, *Horace* copied from *Homer*, where he ſays that the zephyrs came from *Thrace.* But though *Homer*, who was of *Chio*, might call the zephyrs *Thracian*, yet it is an error in *Horace*; the *Thracian* winds, with reſpect to him, were properly the north.

3 *The companions of the ſpring. Comites veris.* Lambinus: *Vocem* Comes *non ſignificat eum, qui ſubſequatur, & qui poſt eat; ſed unà & eodem ordine ingrediatur.* 'That the word *Comes* (companion) doth 'not ſignify that which follows or comes 'after; but that which goes together in 'the ſame rank.'

4 *Which calm the ſea, ſwell the ſails.* Des Prez: *Zephyri proculdubiò, quicquid alii ſentiunt; hi enim ver comitari duntaxat, & maria temperare dici poſſunt.* 'The 'weſt-winds without doubt, whatever 'others may think; for theſe may be tru-'ly ſaid to accompany the ſpring, and 'calm the ſeas, and open them, which 'are ſhut up in the winter, for naviga-'tion.' *Impellunt lintea.* Des Prez: *Ad navigandum utilia ſunt; are uſeful for navigation.*

5 *Nor do the rivers ſwollen with winter-ſnow any more ruſh with violence.* The melted ſnow in the winter made the rivers ſwell, and run into a torrent; but the ſpring being advanced, and the additional melted ſnow gone, they make now no unpleaſant hideous noiſe, but run quietly in their channels.

6 *The unlucky ſwallow, mournfully lamenting the loſs of Itys.* He alludes here to the ſtory of *Progne* and *Philomela. Pandion*, king of *Athens*, had two daughters, *Progne* and *Philomela*: the eldeſt he gave in marriage to *Tereus* king of *Thrace*, who carried her into his own country. Some years after, *Tereus*, importuned by his wife *Progne*, returned to *Athens*, to beg of *Pandion*, that he would allow his other

ODE XII.

Ad VIRGILIUM.

Describit adventum veris, & invitat eum ad epulas & hilaritatem.

JAM veris comites, quæ mare temperant,
Impellunt animæ lintea Thraciæ:
Jam nec prata rigent, nec fluvii strepunt
Hibernâ nive turgidi.
Nidum ponit, Ityn flebiliter gemens,
Infelix avis, & Cecropiæ domûs
Æternum opprobrium, quòd malè barbaras
Regum est ulta libidines.
Dicunt in tenero gramine pinguium
Custodes ovium carmina fistulâ;

ORDO.

JAM animæ Thraciæ, comites veris, quæ temperant mare, impellunt lintea: jam prata nec rigent, nec fluvii turgidi hibernâ nive strepunt. Infelix avis, Ityn gemens flebiliter, & æternum opprobrium Cecropiæ domûs, quòd malè ulta est barbaras libidines regum, ponit nidum. Custodes pinguium ovium dicunt carmina fistulâ in

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ther daughter *Philomela* to go into *Thrace*, and there remain some time with her sister, who was very desirous to see her. *Pandion* suffering himself to be prevailed upon, *Tereus* left *Athens*; but, in his way home, fell in love with *Philomela* herself, and, instead of bringing her to her sister, carried her to a place surrounded with woods, where he ravished her, and afterwards cut out her tongue, that she might not discover what he had done. But she, falling on a way to weave the history of her misfortunes into a web, sent it to her sister, who, upon the feast of *Bacchus*, which the *Thracians* celebrate with great solemnity, went in the night, accompanied with a great number of the priestesses of that God, and took her sister out of prison, killed *Itys* her own son by *Tereus*, cut him in pieces, baked him, and served him up at table to *Tereus*. *Philomela*, towards the end of supper, appearing, threw the head of the murdered infant upon the table. *Tereus* enraged, pursued them; in the pursuit *Progne* was changed into a swallow, *Philomela* into a nightingale, *Tereus* into a lapwing, and *Itys* into a pheasant.

7 *House of Cecrops.* *Cecrops* was the first king of *Athens*, from whom *Pandion*, the father of *Progne* and *Philomela*, was descended. *Dacier*: *Pandion* was not descended of *Cecrops*; but *Horace* names here the house of *Cecrops* in general, for the kings of *Athens*, as they say *Ptolemies* for the kings of *Egypt*, and *Cæsars* for the emperors of *Rome*. Mr. *Talents* placeth *Pandion*, and his daughters, in the year of the world 2513; cotemporary with *Moses* and *Joshua*.——*Athens*, a city in *Greece*, between *Macedonia* and *Achaia*, on the seacoast called *Acta*, that is, *littus*, the shore, afterwards *Attica*. It was built by *Cecrops*, and hence called *Cecropia*, afterwards *Mopsopia*, then *Ionia*, from *Ion*, and, lastly, *Athenæ*, from Ἀθήνη, *Minerva*. That corn was first sown here, seems to be affirmed by *Diodorus*. That it was the most civilized and learned city in the world, is asserted by *Cornelius Nepos*, in the life of *Atticus*. So famous for learning, that the *Roman* poet hath emphatically put this city for learning itself. *Juvenal*, xv. ver. 110. *Cicero* hath summed up its character in these words: *(Athenis) Humanitas, doctrina, religio, fruges, jura, leges ortæ, atque in omnes terras distributæ putantur*; *pro Flacco*, xxvi. '(From *Athens*) Humanity, 'learning, religion, all kinds of corn, 'rights and laws, take their rise and 'origin, and are thought to be distributed 'over all the earth.' It is yet well-peopled, and said to contain near ten thousand persons. It is called now *Setines*. *Cellarius*.

8 *The God*, &c. *Pan*, under whose protection were the shepherd and flocks. He was supposed to come into *Italy* in *February*, and return into *Arcadia* in *December*.

Arcadia [9]. The times, O Virgil, the approach of the hot ſeaſon, bring along with them thirſt [10]: but if you deſire to drink of wine preſſed at Cales [11], thou client of the noble youths [12], Claudius and Tiberius, you may have it by contributing ointment as your club [13]. A ſmall box [14] of eſſence will bring out the caſk, that now lies in the cellars of Sulpicius [15]; wine that will inſpire us with new hopes, and effectually diſſipate all the bitter cares of life [16]. If you are willing to ſhare in our mirth, come ſpeedily with your club. I have no thought of entertaining you with wine free of expence, as if I were the rich maſter of a well-ſtored houſe. But baniſh delays and covetouſneſs [17]; and, mindful of the fatal funeral-pile [18], ſoften, while it is in your power, your ſerious ſtudies with a little mirth and folly: there is a pleaſure in playing the fool [19] on ſome occaſions.

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9 *Arcadia*; ſee B. I. Ode xxi.

10 *O Virgil, the approach of the hot ſeaſon, bring along with them thirſt. Adduxere ſitim tempora.* Des Prez: *Adultum ver ac jam provectum (in Italiâ videlicet calidius quàm apud borealiores) adduxit æſtum ac ſitim, proinde ſuadet pocula.* 'The ſeaſons 'have brought thirſt. The grown-up 'ſpring now advanced (to wit in *Italy*, 'hotter than in theſe more northern 'countries) brings heat and thirſt, for 'which reaſon it inviteth to a bottle.'

11 *Preſſed at Cales. Preſſum Calibus.* Thus, Ode xx. B. I. *Prælo domitam Caleno tu bibes uvam.* See the remarks on that Ode.

12 *Thou client of the noble youths*, &c. *Des Prez: O Virgili, qui colis Tiberium Druſumque Nerones, Liviæ filios, Marcellum Auguſti generum, atque adoptione filium, alioſque Romanæ juventutis ac nobilitatis principes.* 'O *Virgil*, who make your court to '*Tiberius* and *Druſus Neros*, the ſons of '*Livia*, *Marcellus* his ſon-in-law, and 'ſon by adoption, and the reſt of the 'diſtinguiſhed youths among the *Roman* 'nobility.'

13 *Ointment as your club.* It was very common, among the *Romans*, for two or three friends to meet together, and every one to furniſh ſomething to their entertainment; one provided ointment, another wine, &c. *Virgil* being a dependent of theſe young princes, and other noble youths, it is not to be doubted but they would give him preſents of ſuch things, which they valued and uſed, ſuch as perfumes. *Juvencius: Onyx, lapis pretioſus, unguis humani, cujus nomen habet* (ὄνυξ nim *Græcis unguem ſignificat*) *colorem refeens. Juvencius: Onyx*, a precious ſtone, bearing the color of a man's nail, whoſe name it has (for *onyx* in the *Greek* ſignifies a nail.) *Chabotius* and *Torrentius* ſay, there was a kind of marble of this name. *Dacier* ſays, it was the ſhell of an oyſter that is in the mariſh-ground of *India*, where the ſpikenard grows, that it nouriſheth the herb, and has the ſame ſmell, which made the ancients make ſmall phials, or boxes, to hold the ointment. *Torrentius* ſays, the boxes were called *onyxes*, thereafter made of any other kind of matter. There are two ſorts of ſpikenard, the *Celtic* and the *Indian*. The former grows in many parts of *Europe*; and Mr. *Ray* ſays, as it agrees in kind with the *valerian*, ſo it has the ſame virtues. The latter, which is that which *Horace* means here, comes from the *Eaſt-Indies*, *Alexandria*, &c. See *Juvencius*, at the word *Narda*.

14 *A little box. Onyx.* A phial of a certain kind of marble, that went by the ſame name, which I have mentioned in the above note.

15 *Cellars of Sulpicius.* Public ſtorehouſes or vaults, whence wine was ſold, firſt built by *Sulpicius Galba*. *Des Prez: Quædam erant horrea ſeu apothecæ in urbis regionibus variis, in quibus venalia, ſeu vina, ſeu fruges condebantur donec emerentur. Inter alia erant quæ ædificârat Sulpicius Galba, & de ejus nomine appellabant; de his loquitur Horatius.* 'There were certain 'cellars or ſtorehouſes in the different 'wards of the city, in which wine, corn, 'or any other of that kind, which were to 'be ſold, were laid up till they were 'bought. Among others of that kind there 'were ſome which *Sulpicius Galba* had built,

'and

Delectantque Deum, cui pecus & nigri
Colles Arcadiæ placent.
Adduxere ſitim tempora, Virgili:
Sed preſſum Calibus ducere Liberum
Si geſtis, juvenum nobilium cliens,
Nardo vina merebere.
Nardi parvus onyx eliciet cadum,
Qui nunc Sulpiciis accubat horreis,
Spes donare novas largus, amaraque
Curarum eluere efficax.
Ad quæ ſi properas gaudia, cum tuâ
Velox merce veni. Non ego te meis
Immunem meditor tingere poculis,
Plenâ dives ut in domo.
Verùm pone moras & ſtudium lucri;
Nigrorumque memor, dum licet, ignium,
Miſce ſtultitiam conſiliis brevem:
Dulce eſt deſipere in loco.

tenero gramine; delectantque Deum, cui pecus & nigri colles Arcadiæ placent. O Virgili, tempora adduxere ſitim: ſed ſi geſtis ducere Liberum preſſum Calibus, O cliens juvenum nobilium, merebere vina nardo dato. *Parvus onyx nardi eliciet cadum* vini, *qui nunc accubat horreis Sulpiciis, largus donare novas ſpes, efficaxque eluere amara curarum. Ad quæ gaudia ſi properas, velox veni cum tuâ merce. Ego non meditor tingere te immunem meis poculis, ut dives in plenâ domo. Verùm pone moras & ſtudium lucri; memorque ignium nigrorum, dum licet, miſce brevem ſtultitiam conſiliis: dulce eſt deſipere in loco.*

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'and were called by his name; of theſe 'Horace ſpeaks.'

10 *Inſpire us with new hopes, and diſſipate all the cares of life.* Des Prez: *Hæc vini eſt virtus & proprietas; ut audaciam timidis donet, anxiis ſolicitudines eximat. Vide* Lib. III. Ode xxi. Strophe v. *Hinc &* Lib. II. Ode vii. *Maſſicum vocat oblivioſum; id eſt, curarum oblivionem inducens.* 'This is the virtue and property of 'wine, that it can give boldneſs to the 'fearful, and free the anxious from cares. 'See Book III. Ode xxi. Hence alſo, B. 'II. Ode vii. he calls *Maſſic* wine *forget-'fulneſs*; that is, it brings an oblivion of that which troubleth us.' *Amara curarum. Chabotius: Enallage rectionis pro convenientiâ, pro amaras curas. Hoc genere ſyntaxeos valdè delectatur. Tacitus,* Lib. III. *Annal. Tacitus. Per literas caſtigavit obliquè patres, quòd cuncta rerum ad principem rejicerent. Et* Lib. IV. *Annal. Ac fortè illis diebus oblatum Cæſari anceps periculum auxit vana rumoris.* Atque paulò pòſt: *Objectu montis ſæva ventorum arcentur.* 'This is a change of governing for a-'greement, for *amaras curas*, bitter cares. 'Tacitus takes great delight in this kind 'of ſyntax. Book III. *Annal. Tiberius* ſly-'ly reproved the fathers, becauſe they re-'ferred all things to their prince; this '*cuncta rerum*, for *cunctas res*. And Book 'IV. *Annal.* And by chance at that time 'a vain rumour, which offered itſelf to 'Cæſar, increaſed a danger doubtful in 'the event.' *And a little after:* The fury 'of the winds was kept off by the moun-'tain being between.' *Sæva ventorum*, for *ſævi venti.*

17 *But baniſh delays and covetouſneſs. Horace*, as *Dacier* obſerves, knowing *Virgil* the poet to be a very laborious man, and that he would not leave his ſtudy without much regret and uneaſineſs, writes this by way of joke, to leave his application to the making of poems, by which he gained ſo much, for a while; and therefore jokingly ſays to him, that he was covetous, and thought of nothing but of the amaſſing of riches. *Dacier* ſays, that *Virgil* received of the bounty of *Auguſtus*, and his other friends, to the value of 150,000 livres, that is, 20,832l. 6s. 8d. *ſterling*; which was then of as great value as 100,000l. of our money is now.

18 *And mindful of the fatal funeral-pile. Nigrorum, dum licet, ignium.* Chabotius: *Synecdoche eſt periphraſis mortis, quæ rogo & buſto, vel flammis rogalibus ac lugubribus ſignificatur.* 'This is a ſynecdochical pe-'riphraſis of death, by which is ſignified 'the pile of wood and place where the 'dead bodies were burned, or the mourn-'ful flames which were there.'

19 *There is a pleaſure in playing the fool, &c. Chabotius: Sumptum eſt à maturitate frugum; ſalutare eſt homini ſeria cum jocis in tempore commutare.* 'This is a metaphor 'taken from the ripeneſs of fruit; it is 'ſweet, it is wholeſome or healthful to 'a man, upon occaſion, to change ſerious 'buſineſs for diverſion and merriment.'

The KEY.

HORACE ſeeing his friend *Virgil* apply himſelf to his ſtudies in the city, more than the health and ſtrength of his conſtitution could well allow of, wrote this beautiful ODE to perſuade him to leave them off for ſome time, and come into the country: that, in imitation of the ſeaſon of the year, he ought not always to be in a cloſe application to hard ſtudying and thinking: that now, the ſpring being advanced, the eaſt-winds, which blew from the eaſtern parts of *Thrace*, had laid the ſwelling of the ſea, and made navigation and commerce pleaſant and eaſy: that, by their warmth, they had ſo tempered the colds of winter, that vegetables, with new life, were coming up, the rivers were become ſmooth

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ODE XXIII.

To LYCE.

He cruelly inſults her, for that now being old, yet ſtill burning with love, ſhe is deſpiſed by all the young gallants.

AT length, O Lyce[1], the Gods have heard my prayers; Lyce, the Gods have heard my prayers[2]: you are now become old, yet ſtill want to be thought beautiful[3]; you ſtill play and drink[4] with uncommon impudence; and when in your cups ſtrive with a trembling and laſcivious voice[5] to excite love, ſlow

ANNOTATIONS.

1 *Lyce.* The ſame he mentions, Ode x. Book III. where he ſpeaks of her youth and beauty, and reproves her for her arrogance. *Dacier* tells us, that ſhe was the daughter of a *Tuſcan*. *Horace* could not make her love him, yet he had the pleaſure to ſee that his rivals were no better treated than himſelf. *Torrentius: Mulierculæ hujus immitiſſimæ faſtum, cùm ab Horatio meliore adhuc ætate amaretur, jam antè vidimus*, Lib. III. Ode x. *Quod ergo tunc iratus ei imprecabatur poëta, id nunc eveniſſe gaudet.* 'We have ſeen before the moſt 'cruel pride of this woman of the town, 'when ſhe was loved by *Horace* in his 'younger years, Book III. Ode x. What 'evil the poet in his anger then wiſhed 'might befal her, he is glad that it is now 'come to paſs.'

2 *The Gods have heard my prayers; Lyce, the Gods have heard my prayers.* This is the rhetorical figure *Epanados*, a regreſſion or turning back; a figure, when the ſame ſound is repeated in the beginning, middle, and end of a ſentence. This *Horace* doth in an inſulting, domineering and jeſting manner, to ſtrike the ears of his auditors and readers the better, that they may take notice how the Gods anſwered his prayers, and puniſhed *Lyce* for her pride and contempt of him. *Dacier*: This repetition hath in it a great deal of grace and force; for it ſhews the ardor which *Horace* had when he made this vow, and the pleaſure he had of ſeeing it accompliſhed.

3 *You are now become old, yet ſtill want to be thought beautiful.* Torrentius: *Hæc verborum Horatii ſumma erat, ut contemptui eſſet his quos ipſa antè contempſerit, nec delimentis quicquam proficeret, ut à quoquam*

peteretur,

The KEY.

ſmooth in their running, the ſwallow was building her neſt, and the ſhepherds ſitting and refreſhing themſelves under the green arbours, playing on their pipes and whiſtles to *Pan*. Therefore he adviſes *Virgil* to come into the country, and give a relaxation to his mind and ſtudies, and feaſt ſome few days with him; ending beautifully, and ſaying, *There is a pleaſure in playing the fool on ſome occaſions.*

Since *Rodellius* ſays, this ODE was written before the year of the city 735, becauſe that year *Virgil* died, I ſhall ſuppoſe it to be in 733; of *Horace*'s age 46; before CHRIST 18: ſo that from this preſent year 1739, it is 1757 years old.

ODE XIII.

Ad LYCEN.

Mordaciſſimè eam inſultat, quòd jam anus facta, & flagrans libidine, à juventute contemnitur.

AUDIVERE, Lyce, Dî mea vota; Dî
Audivere, Lyce: ſis anus, & tamen
Vis formoſa videri;
Ludiſque & bibis impudens;
Et cantu tremulo pota Cupidinem
Lentum ſolicitas. Ille virentis, &

ORDO.

O *Lyce, Dii audivere mea vota; Dii audivere, Lyce: ſis anus, & tamen vis videri formoſa; ludiſque & bibis impudens; & pota ſolicitas tremulo cantu lentum Cupidinem. Ille excubat*

ANNOTATIONS.

peteretur. Argumentum poëtis frequens, ubi de Ligurino puero, de Lydiâ, de uxore Ibyci, aliiſque, jam antè vidimus. Vis formoſa videri. *Peculiare eſt mulieribus, ut quod formæ per ætatem decedit, id arte & blanditiis corrigere ſtudeant, fruſtrà. Quò ſpectant lepidiſſimi poëtæ veteris Afranii verſus apud Nonium. Si poſſent homines delinimentis capi, omnes haberent nunc amatores anus. Actus, & corpus tenerum, & morigeratio, hæc ſunt venena formoſarum mulierum: mala ætas nulla delinimenta invenit.* 'This 'was the ſum of *Horace*'s wiſhes, that ſhe 'might be contemptible to thoſe whom ſhe 'had deſpiſed, nor gain any thing by her charms, that ſhe ſhould be paſſed by, by every man. An ordinary argument of the 'poets, as we have ſeen before of the boy 'Ligurinus, *Lydia*, the wife of *Ibycus*, and 'others.' *Yet ſtill want to be thought beautiful.* 'This is peculiar to women, that 'what of beauty has fallen off by age, 'that they ſtudy to correct by art and fair 'words or compliments, in vain. To which 'theſe verſes of the moſt wanton old poet 'Afranius upon *Nonius* belong. If men 'could be taken with fair words or flattery, then an old woman would have all 'her lovers. An act of play, a tender 'body, and obedience, theſe are the poiſons of beautiful women: an evil age, 'or generation, accepts of no compliments or flattery.'

4 *Play and drink with uncommon impudence. Lambinus* ſays: In this you publiſh your impudence, that you play and drink after the ſame manner as young women. By young women we are to underſtand here women of the town; for neither the young virgins nor matrons, among the *Romans*, drank wine.

5 *Trembling and laſcivious voice.* In the original

ſlow to your calls [6]. But he dwells upon the beautiful cheeks of the blooming Chian [7], ſkilled in muſic and ſinging. For that fickle and inconſtant Deity always flies over the withered oaks [8]; he avoids you, becauſe yellow teeth, wrinkles, and grey hairs, make you loathſome.

Neither the fineſt purple [9], nor precious ſtones, can recal the days, which fleeting time hath now inſerted in the public calendar [10].

Alas! whither is beauty fled? that blooming color? that grace of motion? What now remains of that Lyce, that amiable Lyce, whoſe charms were irreſiſtible, who robbed me of my heart, who yielded to none but Cynara [11], and was ſo well known by her enchanting looks? But fate ſhortened Cynara's days, to lengthen out the years of Lyce to the age of an old crow [12]; that the young gallants might have the pleaſure to ſee this torch [13], which had lighted up ſo many flames, reduced at laſt to aſhes, not without much mirth and laughter.

ANNOTATIONS.

original *tremulo cantu*. *Tremulus cantus*, ſays *Dacier*, is properly the ſame with what *Aulus Gellius* calls *infractam vocem*. A voice trembling and wavering through exceſs of paſſion. *Trembling voice*: Lambinus: *Qualis eſt ſenum & vetularum*; ſuch as that of old men and women. *Des Prez*: *Hoc referunt quidam ad vitium ingraveſcentis ætatis; ſed melius alii ad animum libidinoſum, vocemque ad mollitiem inflexam.*—— 'Some aſcribe this to the defect of age 'growing worſe and worſe; but others 'better to a luſtful mind, and voice in-'clined to ſoftneſs.' *Dacier* is for the laſt ſenſe, becauſe of paſſion, *agitata libidine*, ſtirred up by luſt.

6 *To excite love, ſlow to your calls.* *Dacier* ſays, this expreſſion is very fine and agreeable. You excite love, that is to ſay, you call it to you, you endeavour to draw to you. *Horace* conſiders love here as a bird. *Lambinus*, ſlow love: *Amoris flammam in te jam extinctam, & penè mortuam, cantu provocas & excitas.* 'You provoke 'and excite, by your ſinging, the flame 'of love extinct, and almoſt dead in you.' *Solicitas*, *Rodellius*, *urges*, you preſs.

7 *Chian.* It is not known who this lady was, only that ſhe came from *Chios*, an iſland in the *Archipelago*, about 100 miles in circumference, and 10 from the continent of *Aſia Minor*, now called *Scio*, from whence cometh the moſt excellent malmſey, and other rich wines; formerly ſubject to the juriſdiction of *Genoa*, but taken from them by the *Turks* in 1585, contrary to law and juſtice.

8 *Withered oaks.* This is a metaphorical way of expreſſing the nature of love, in which he is compared to a bird that delights to perch upon young and fruitful trees, but deſpiſes the old and withered trunks. *Des Prez*: *Sic* Lib. I. Ode. xxv. *De Lydiâ. Aridas frondes*; *id eſt, meretrices vetuſtate deformes, in quibus nec ſuccus, nec color, nec ſpecies ut olim.* 'So Book I. 'Ode xxv. *Of Lydia.* Dry leaves; that 'is, women of the town deformed by old 'age, in whom there is neither juice, 'color, nor hue, as they had when they 'were young.' *Aridas quercus. Torrentius*: *Informe ſpectaculum, & prorſus inamœnum atque horridum.* 'Withered oaks. 'A diſhonorable ſpectacle, and altogether 'unpleaſant and horrid.' *Tranſvolat aridas quercus. Dacier*: *Horace* conſiders love here as a fowl, and very merrily ſays, that this fowl doth not perch upon withered oaks, that he paſſeth over them, and goes to plant himſelf upon young and green trees; that is, he flies over old women, and comes to them which are blooming, and full of ſap and juice.

9 *The*

Doctæ pſallere, Chiæ
Pulchris excubat in genis.
Importunus enim tranſvolat aridas
Quercus; & refugit te, quia luridi
Dentes, te quia rugæ
Turpant, & capitis nives.
Nec Coæ referunt jam tibi purpuræ,
Nec clari lapides tempora, quæ ſemel
Notis condita faſtis
Incluſit volucris dies.
Quò fugit Venus? heu! quóve color decens?
Quò motus? Quid habes illius, illius,
Quæ ſpirabat amores,
Quæ me ſûrpuerat mihi,
Felix poſt Cynaram, notaque & artium
Gratarum facies? Sed Cynaræ breves
Annos fata dederunt,
Servatura diu parem
Cornicis vetulæ temporibus Lycen;
Poſſent ut juvenes viſere fervidi,
Multo non ſine riſu,
Dilapſam in cineres facem.

in pulchris genis Chiæ virentis, & doctæ pſallere. Importunus enim tranſvolat quercus aridas; & refugit te, quia dentes luridi, quia rugæ, & nives capitis, turpant te. Nec Coæ purpuræ, nec clari lapides, jam referunt tibi tempora, quæ volucris dies ſemel incluſit condita in notis faſtis. Heu! quò Venus fugit? quóve decens color? quò motus? Quid habes illius, illius inquam, *quæ ſpirabat amores, quæ ſûrpuerat me mihi, felix poſt Cynaram, & facies nota gratarum artium? Sed fata dederunt breves annos Cynaræ, diu ſervatura Lycen temporibus parem cornicis vetulæ; ut juvenes fervidi poſſent viſere facem dilapſam in cineres, non ſine multo riſu.*

ANNOTATIONS.

9 *The fineſt purple. Coæ purpuræ.* *Cos* was an iſland of the *Ægean* ſea, not far from *Halicarnaſſus*, whence were brought very fine ſilk ſtuffs; now called *Lango*, in *Aſia*, towards the coaſt of *Caria*, 70 miles diſtant from *Halicarnaſſus*, 100 miles from *Rhodes*; it has a town of the ſame name called *Lango*. It was formerly poſſeſſed by the knights of *Rhodes*, whom the *Turks* diſpoſſeſſed, and ſtill keep it. *Bacch. Coan*; ſee Book III. Ode x. *Caria*; ſee Book III. Ode xxviii. In *Cos*. In this iſland *Hippocrates* the great phyſician, and *Apelles* the famous painter, were born.

10 *Fleeting time hath now inſerted in the public calendar.* The *Romans*, in their calendar, marked the years by the conſuls, and referred to the name of each conſul whatever had happened remarkable during his conſulſhip. By conſulting therefore theſe *Faſti*, the name, age, and family of any perſon might be known. The meaning then of the poet in this paſſage is, that it was in vain that *Lyce* endeavoured to hide her age, or make herſelf appear younger by her dreſs; inaſmuch as the public calendar would give a faithful account of the years of her life.

11 *Who yielded to none but Cynara.* This is the ſame woman he names, Ode i. of this Book. For he ſays, *Non ſum qualis eram ſub regno bonæ Cynaræ.* 'I am not as I 'was under the reign of good *Cynara*,' one of his beautiful miſtreſſes.

12 *To the age of an old crow. Chabotius: Fata ſinent te in ultionem priſtinæ ſuperbiæ degere vitam annoſæ cornicis, ut diuturniori ſit tua deformitas ludibrio.* 'The Fates, to 'puniſh you for your former pride, have 'lengthened your days to the age of an 'old crow, that your deformity may ex'poſe you the longer to contempt.'

13 *Torch.* Here he calls the beauty of *Lyce* a torch, as *Terence* that of *Thaïs* a fire. *Eun. Scen.* 2. *Act.* 1. *Accede ad ignem hunc, jam caleſces plùs ſatìs.* 'Draw near 'to this fire, you'll ſoon be warmed to 'purpoſe.' To humble *Lyce* the more, he tells her, that now ſhe is fallen to aſhes; there was neither beauty, charm, nor heat in her, to invite and cheriſh a lover.

The

The KEY.

DACIER gives us a moſt excellent preface to this ODE, which as it ſerves better to give a clearer idea of it than any thing I have yet met with, I ſhall here tranſlate it, and annex it by way of Key. We have ſeen, Ode x. Book III. that *Horace* was deeply enamoured of *Lyce*, and here, to be revenged of her for obdurateneſs in making no returns to his paſſion, he inſults her in the moſt cruel manner, and reproaches her for her old age, and loſs of charms. This, it muſt be acknowledged, gives us no very advantageous idea of the poet; eſpecially when we conſider, that it muſt have been written a long time after the other, and conſequently be referred to the latter part of his life. It were to be wiſhed that it had been a work of his younger years, when the blood boiled fierce in his veins. For although it be well written, and full of life and

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ODE XIV.

To AUGUSTUS.

That it was impoſſible for the ſenate and people of *Rome* to pay him all the honor that was due to his merit.

O Auguſtus, what care [1] of the fathers [2], or Roman citizens [3], by monuments full of new honors [4], can ſufficiently eternize your virtues [5] by celebrating them in the Faſti and public inſcriptions? O thou the greateſt of princes among thoſe,

ANNOTATIONS.

1 *O Auguſtus, what care.* Des Pres: *Præclarum & luminoſum ex abrupto exordium hujus Odes, quæ ut elegantiâ dictionum & ſublimitate materiæ, ſic arte & ingenio, par omninò eſt quartæ hujus libri. Hìc Tiberii ſicut illìc Druſi virtutes celebrat pœta; utrobique verò gloriam omnem in Auguſtum confert, ſingulari prorſùs induſtriâ & artificio.* 'The beginning of this Ode is very 'noble and ſhining, without any preamble, which as for elegance of words and 'ſublimity of matter, ſo both for art and 'wit, is every way equal to the fourth 'of this book. In this the poet ſetteth forth the praiſes and virtues of 'Tiberius, in that, thoſe of *Druſus*; but 'in both this and that Ode he confers all 'the glory upon *Auguſtus*, by a ſingular 'contrivance and art.'

2 *Of the fathers.* Juvencius: *Senatores Romani patres vocabantur; tum quia ſenatus primùm è ſenibus conflatus fuerat; tum quia paternam reipublicæ curam gerere debebant. Adde, quòd ipſum patris nomen venerationem & amorem ſpirat.* 'The *Romans* called the 'ſenators *fathers*; both becauſe the ſenate 'had been firſt made up of old men; and 'alſo becauſe it was their duty and office 'to have a fatherly care of the common-'wealth. To which you may add, becauſe 'the name of *father* carried with it ve-'neration, love and reſpect.'

3 *Or Roman citizens. Ve Quiritium.* Juvencius, Ode v. Lib. II. *Civem Romanum. Sabini, Italiæ populi, Curites, ſeu Quirites, olim appellabantur à Curibus, eorum urbe primariâ, ſive quòd haſta, quâ plurimùm utebantur, Quiris eorum linguâ diceretur. Di-*

eum

The KEY.

and ſpirit, yet it is, in ſome ſenſe, wounding decorum and good manners, to write thus againſt a perſon we have loved. I am further of opinion, that *Horace* has not very much conſulted his reputation in this ODE, and that it had been much better to ſtifle his reſentment, than thus acknowledge to all the world, that he was in love with a woman, from whom he could not obtain the leaſt favor. However, we muſt make ſome allowance for times, in which the moſt refined gallantry was not altogether free from a certain tincture of brutality, becauſe of the little commerce which men had with women of virtue and honor.

It is evident from what has been ſaid in the Key, that this ODE muſt have been written a long time after the *Tenth Ode* of the *Third Book*. However, *Dacier* is inclined to think that it was before the fortieth year of his age; but the preciſe time is uncertain.

ODE XIV.

Ad AUGUSTUM.

Sat magnos honores ei tribui non poſſe à Senatu populoque Romano.

QUÆ cura patrum, quæve Quiritium,
Plenis honorum muneribus tuas,
Auguſte, virtutes in ævum
Per titulos memoreſque faſtos
Æternet? O, quà ſol habitabiles
Illuſtrat oras, maxime principum,

ORDO.

O *Auguſte, quæ cura patrum, quæve* cura *Quiritium, plenis muneribus honorum, æternet virtutes tuas in ævum per titulos faſtoſque memores? O maxime principum, quà ſol illuſtrat habitabiles oras,*

ANNOTATIONS.

um naſcente Româ vario bello conflictati, demùm icêre fœdus eâ lege, ut in unum populum ipſi Romanique coaleſcerent, ac nomen Quiritium Romani adſciſcerent. 'The *Sabines*, a people of *Italy*, were of old called 'ed *Curites*, or *Quirites*, from *Cures*, the 'chief town of the *Sabines*, or upon the 'account of a ſpear, which they very much 'uſed, which in their language was called '*Quiris*. Having ſtruggled long in war 'with different ſucceſs while *Rome* was in 'its infancy, at length they entered into 'a confederacy on this condition, that 'the *Romans* and they ſhould be one peo-'ple; and that the *Romans*, as well as 'they, ſhould be called by the name of '*Quirites*.' *Rome*; ſee Book III. Ode iii.

4 *By monuments full of new honors. Plenis honorum muneribus.* Dacier: *Horace* calls here *munera* the public monuments, ſtatues, inſcriptions, decrees of the ſenate, in fine, all that a thankful people could ſhew to the honor of a prince, who, by his virtue, valour and conduct, had made them enjoy ſuch perfect happineſs and tranquillity. *Per titulos & faſtos*, are underſtood all ſorts of public inſcriptions, as thoſe on the pedeſtals of marble ſtatues, &c. and in the faſts or annals, in marking with an encomium all the actions of *Auguſtus* upon record, ſuch as his victories and return to *Rome*. Theſe feſtivals, altars, and hymns, the ſenate decreed to be kept and celebrated to the honor of his perſon, as a God while he was upon earth.

5 *Can ſufficiently eternize your virtues.* Æternet.

thoſe, whom the ſun enlightens with his rays [6], a prince whoſe ability in war the Vindelici, hitherto not ſubjected to our laws [7], have ſo lately felt [8]. For at the head of our troops valiant Druſus has more than once overthrown the Genauni [9], an implacable race, and the active Brenni [10], and ſacked the forts they had built upon the formidable Alps [11]. Soon after, Tiberius, the elder of the Neros [12], engaged in a bloody battle [13], and under your auſpices repelled the obſtinate Rhœtians [14]. How worthy a ſight to behold him in the field of Mars overwhelm with ruin and deſtruction whole ſquadrons of the enemy, until he had quite fatigued his reſolute troops, who were determined to die rather than give ground? He boldly charged their hoſtile battalions, and puſhed his foaming courſer into the middle of the flames, as the raging ſouth-wind toſſes the unruly waves,

ANNOTATIONS.

Æternet. Torrentius: *Simile illud Varronis, literiſque ac laudibus æternare, apud Nonium. Extant etiam Auguſti nummi ærei, in quorum parte alterâ templum, adſcriptumque* ÆTERNITATI AVGVSTI. 'Eternize. It is like to that of *Varro* in 'Nonius, *by letters and praiſe to perpetuate.* There are alſo extant copper medals 'of *Auguſtus*, on one ſide of which is a 'temple, and this inſcription writ to it, *To* 'the eternity of Auguſtus.' *Æternet.* Lambinus: *Perpetuet, æternas reddat*, will perpetuate, make eternal. *Auguſtus*; ſee Book I. Ode xxxvii.

6 *O thou the greateſt of princes among thoſe, whom the ſun enlightens with his rays. Quâ, id eſt, quâ parte, ſeu quibus partibus.* Lambinus: *O omnium principum, qui terrarum partes habitabiles colunt, maxime. Non enim omnes terrarum partes ſunt habitabiles, ut ſuprà*, Ode xxii. Lib. I. *Sive per Syrtes iter æſtuoſas, ſive facturus per inhoſpitalem Caucaſum, vel quæ loca fabuloſus lambit Hydaſpes.* 'O of all 'princes, who poſſeſs the habitable parts 'of the whole world, the greateſt; as 'above, Ode xxii. Book I.' where *Horace* is ſpeaking of innocence and integrity of life to be every where ſafe, he ſays, 'Whether they travel through the hot 'Syrtes, quickſands, or through the un-'inhabitable mountain *Caucaſus*, or thro' 'thoſe fabulous places of the river *Hy-'daſpes*,' in the *Indies*, which put a ſtop to the further conqueſts of *Alexander* the Great. See *Arrianus*, Book VI.

7 *Not ſubjected to our laws.* Torrentius: *Expertes autem Latinæ legis vocat, quibus necdum victor Romanas leges impoſuerat.* 'He calls thoſe not ſubjected to 'the *Roman* law, on whom the *Roman* 'conqueror had not as yet impoſed laws.'

8 *Have ſo lately felt. Quem didicere.* Lambinus: *Hoc genus loquendi, quem expertes, nempe te, Vindelici didicere quid Marte poſſis, Græcorum eſt proprium; quo ſæpè utuntur Comici & Tragœdi, & alii. Ariſtophanes in Pluto.* Ἄγε δὴ πρῶτον σεαυτὸν ὅτις εἶ φάσον. *Age igitur, priùs teipſum quis ſis dicito.* 'This kind of ſpeak-'ing, *who have lately felt*, belongs to the 'Greeks, who, namely *for you*, the *Bava-'rians have felt what you can do in war*; 'for their writers of comedies and trage-'dies, and others often uſe it. *Ariſto-'phanes* in *Pluto.* Come then, firſt ſhew 'yourſelf what you can do, for you have 'ſhown yourſelf what you are.'

9 *For at the head of your troops valiant Druſus hath more than once overthrown the Genauni. Druſus*: ſee Ode iv. of this Book. *Genauni*, a people in *Swiſſerland*; they were neighbours to the *Vindelici*, the *Bavarians*; ſee *Pliny*, Book III. Cap. 20. *Druſus* defeated them in ſeveral battles; and therefore he ſays, *plùs vice ſimplici; hoc eſt, Des Prez, non ſemel*, not once, but ſeveral times; *implacidum genus*, an implacable race. *Dacier: Strabo*, ſpeaking of the cruelty of all theſe people, writes, that as ſoon as they took by ſtorm a town, they did not content themſelves with putting all men, that were able to carry arms, to the edge of the ſword, but they killed alſo all male-infants, and the women who were pregnant with child, if the prieſts ſaid they were with male-children. For which cauſe,

Quem, legis expertes Latinæ,
Vindelici didicere nuper
Quid Marte posses. Milite nam tuo
Drusus Genaunos, implacidum genus,
Brennosque veloces, & arces
Alpibus impositas tremendis
Dejecit acer plùs vice simplici.
Major Neronum mox grave prœlium
Commisit, immanesque Rhœtos
Auspiciis pepulit secundis.
Spectandus in certamine Martio,
Devota morti pectora liberæ
Quantis fatigaret ruinis?
Indomitas propè qualis undas
Exercet Auster, Pleïadum choro
Scindente nubes, impiger hostium
Vexare turmas, & frementem
Mittere equum medios per ignes.

quem Vindelici, expertes legis Latinæ, nuper didicere quid posses Marte. Nam milite tuo Drusus acer dejecit plùs simplici vice Genaunos, implacidum genus, Brennosque veloces, & arces impositas tremendis Alpibus. Mox major natu *Neronum commisit grave prœlium, pepulitque auspiciis* tuis *secundis immanes Rhœtos. Spectandus in certamine Martio, quantis ruinis fatigaret pectora devota liberæ morti? impiger vexare turmas hostium, & mittere equum frementem per medios ignes, propè qualis Auster exercet indomitas undas, choro Pleïadum scindente nubes. Sic tau-*

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cause, *Velleius* calls them *truces feritate*, savage on account of cruelty.

10 *And the active Brenni.* A people of *Batavia*; see *Florus*, Book IV. Chap. 12. They were probably neighbours to the *Genauni*.

11 *And sacked the forts they had built upon the formidable Alps. Alps*; see Ode iv. of this Book. *Dacier* says, this agrees very well with what *Velleius Paterculus* has writ, that these people were fortified upon the *Alps*, in places almost inaccessible; and that *Drusus* and *Tiberius* took many of their towns and forts. *Des Prez*: Formidable *Alps*, *ob nives & præruptas cautes, aditu difficillimas, neque, ut ait Florus, quò bellum non posse ascendere videbatur.* 'Alpibus *tremendis*, formidable 'Alps, because of the snow and steep 'rocks, most difficult of access, neither, 'as *Florus* says, where it seemed that it 'was possible to carry arms, or wage war.'

12 *Tiberius, the elder of the Neros*, &c. Altho' *Drusus* conquered a great many of these people, yet they were not wholly subdued till *Tiberius*, with his army, joined his brother. *Tiberius*; see Ode iv. of this Book. *Torrentius*: *Tiberius Claudius Nero Augusti in imperio successor. At frater minor immaturâ morte sublatus, Nero Claudius Drusus appellatus est; quâ de re vide Suetonium.* 'Tiberius Claudius Nero the 'successor of *Augustus* in the empire. But 'his younger brother being cut off by a 'sudden death, *Drusus* is called *Claudius* '*Nero*; of which story see *Suetonius*.'

13 *Engaged in a bloody battle.* *Dacier* says this expression is very noble, to set forth the success of all the attacks of *Tiberius*, who defeated entirely these people in many combats; and that in one campaign they were wholly subdued.

14 *The obstinate Rhœtians. Grisons*; see Ode iv. of this Book. *Devota morti liberæ.* Juvencius: *Barbaros, quæ libertatem tueri vitâ & sanguine gestiebant; qui se morti devovisse videbantur, modò essent liberi & servitute expertes; qui mori non recusabant, si liberi morerentur; qui quasi concepto voto mortem honestam in libertate optetere, quàm in servitute turpiter vivere malebant.*—— 'Barbarians, who took pleasure to shew 'that they would defend their liberty with 'their life and blood; who seem to have 'devoted themselves to death, provided 'they were free and void of servitude; 'who did not refuse to die, provided they 'died free men; as if they had bound 'themselves by oath to undergo an ho'norable death in the condition of li'berty, rather than that they would 'chuse to live basely in slavery.' In the translation I have applied this to *Tiberius*'s army.

15 *At*

waves [15], when the chorus of the Pleïades cuts the clouds [16]. As noisy Aufidus [17], that watereth Apulia, rolls his tumultuous waves, when raging, he meditates an inundation of the fields; in like manner did Tiberius with irresistible force destroy the armed squadrons of the barbarians, and, cutting his way through their ranks to the very rear of their army, strowed the field with dead bodies without any considerable loss to himself: it was with your forces that he achieved this [18]; it was by following your counsel, and being attended by your Gods. For the very day on which the suppliant Alexandria opened her gates [19], and invited you into her desert palaces [20]; I say, on that same very day, at the expiration of the third lustrum [21] propitious fortune granted this happy success to your arms [22], and by so signal and so desirable a victory hath derived honor to all your other great exploits [23]. O powerful and visible protector of Italy, and of Rome the mistress of the world, the Cantabrians [24] so long unconquered, the Medes [25], the Indians [26], and the wandering Scythians [27] admire you. The Nile [28], whose sources are un-

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15 *As the raging south-wind tosses the unruly waves.* Here *Horace* compareth *Tiberius* to the south-wind, which blows down all that lies in its way to oppose it, especially the waters, to which a multitude of men are often in the sacred records compared.

16 *When the chorus of the Pleïades cuts the clouds. Dacier:* It is certain that the ancients called the course, which the stars make, their choir or dance. So *Plato*, in his *Timeon*. Τας χορείας καὶ τὰς παραβολὰς των ἄστρων. *Chorus & circuitùs cursus astrorum*, the dances and circular courses of the stars. *Torrentius: Austro, quo non alius ventus concitatior, benigne Pleïades sive Vergilias, ortu & casu tempestuosas, adjungit.* 'The south-wind, 'than which there can be nothing more 'violent, luckily he joins the *Pleïades* or '*Vergilias*, the seven stars, because they 'are at their rising and setting very tempestuous.' *Des Prez: Ex Hygino astron.* Lib. II. Cap. xxii. *Pleïades choreas ducere existimantur. Ita dictæ, quasi* πλείονες, *plures*: or rather from πλέω, *navigo, quia navigandi tempus indicent ortu suo matutino, scilicet circa æquinoctium vernum. Hinc & Latinis Vergiliæ dicuntur, à vere. Harum meminit Cicero de Naturâ Deorum.*—— 'Out of *Hyginus*'s Astronomy, Book II. 'Cap. 22. They think the *Pleïades*, or 'seven stars, lead the choirs or dances: 'so called, as if they were πλείονες, *many*; 'or rather from πλέω, *I sail*, because they 'shew the time of sailing by their rising in 'the morning, namely about the spring-'equinox (the 11th of *March.*) Hence it 'is, that they are called by the *Latins Vergiliæ*, spring-watches, from *ver* the 'spring.' *Apulia*; see Book I. Ode xxxiii.

17 *Aufidus*; see Book III. Ode xxx. He compares this river, when it overflows its banks, and makes an inundation, to the young generals, who spread the wings of their army, and covered the conquered countries with dead bodies, like the wreck of a deluge over the lands where it overflows.

18 *It was with your forces that he achieved this. Dacier:* Your good success. When a general did not lead the army in person, they said he lent his Gods, and his troops and companies, to his lieutenant; as here *Horace* says, that *Augustus* lent his to *Tiberius*; and therefore ascribes the success and glory of the victories to him.

19 *For the very day on which the suppliant Alexandria opened her gates*, &c. *Dacier: Horace* will prove here what he said before, that the Gods of *Augustus* had given to *Tiberius* the victory over the *Grisons*; and, to make this an unquestionable truth, he is not content to say in general, that *Tiberius*, as his lieutenant, got it, but also that the *Grisons* were totally defeated the same day, by revolution of years, that *Augustus* entered *Alexandria*, fifteen years before; from whence he concludes, that the same Gods had carried the success of both,

Sic tauriformis volvitur Aufidus,
Qui regna Dauni præfluit Appuli,
Cùm ſævit, horrendamque cultis
Diluviem meditatur agris;
Ut barbarorum Claudius agmina
Ferrata vaſto diruit impetu,
Primoſque & extremos metendo,
Stravit humum ſine clade victor:
Te copias, te conſilium, & tuos
Præbente Divos. Nam tibi quo die
Portus Alexandria ſupplex
Et vacuam patefecit aulam,
Fortuna luſtro proſpera tertio
Belli ſecundos reddidit exitus,
Laudemque & optatum peractis
Imperiis decus arrogavit.
Te Cantaber non antè domabilis,
Meduſque, & Indus, te profugus Scythes
Miratur, O tutela præſens
Italiæ, dominæque Romæ.

riformis Aufidus, qui præfluit regna Dauni Appuli, volvitur, cùm ſævit, meditaturque horrendam diluviem cultis agris; ut Claudius diruit vaſto impetu agmina ferrata barbarorum, & victor, metendo primos extremoſque, ſtravit humum hoſtium cadaveribus *ſine clade* ſui exercitûs: *te præbente copias, te* præbente *conſilium, & tuos Divos. Nam quo die Alexandria ſupplex patefecit tibi portus & vacuam aulam, tertio luſtro fortuna proſpera reddidit ſecundos exitus belli, & arrogavit laudem optatumque decus imperiis peractis. Te Cantaber non antè domabilis, Meduſque, & Indus, te Scythes profugus miratur, O* Auguſte, *præſens tutela Italiæ, Ro-*

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both. One cannot ſee any thing more delicate, nor better conduct in the way of arguing. *Horace* takes all advantages to embelliſh and ſet off the ſubject he treats of, in all the circumſtances that can adorn it with admiration. How artfully doth he lay hold of this occaſion, to bring to the remembrance of *Auguſtus* that happy day, in which he put an end to all the moſt cruel civil wars by the death of *Antony*, and the taking of *Alexandria*. *Alexandria ſupplex*. *Alexandria* is here conſidered as a woman. *Plutarch* reports, that all the people of *Alexandria* caſt themſelves on their knees before *Auguſtus*, to implore his mercy.

20 *Deſert palaces*. Becauſe *Auguſtus* found neither *Antony* nor *Cleopatra* in them, they having both laid violent hands on themſelves.

21 *Luſtrum*. A term of five years; ſee Book II. Ode iv.

22 *Propitious fortune granted this happy ſucceſs to your arms*. Dacier: *Tiberius* gained the battle againſt the *Griſons* in the year of the city 738. *Auguſtus* entered *Alexandria* in the month of *Auguſt* 723. The *Griſons* and the *Bavarians* being beaten upon the ſame day of *Auguſt*, to wit, the 29th, it is exactly fifteen years between the one and the other victory. *Euſebius*, in his *Chronicon*, ſays, that the taking of *Alexandria* was in the 14th year of *Auguſtus*'s reign, which was the 723d of the city. So that *Horace* is very exact in his chronology.

Alexandria, a city of *Egypt*, called by the *French Alexandrie*, and by the *Turks Scanderia*, 125 miles from *Cairo*. It has a fine harbour or haven, but the city decays daily. There are ſcarce 8000 inhabitants in it. At the entry of the harbour, there is the iſland *Pharos*, which, by earth and ſtones caſt into the ſea, joins it. In place of the fort of *Pharos*, now deſtroyed, the *Turks* have built, upon the ruins of it, another near the harbour. *Baud.*

23 *Hath derived honor to all your other great exploits*. Or, Fortune hath now added to your other exploits, the glory you have ſo much wiſhed for, of overcoming the *Rhæti* and *Vindelici*; for this was all that *Rome* wanted to enjoy an entire and perfect tranquillity.

24 *Cantabrians*; ſee Book I. Ode xxxvi.

25 *Medes*; ſee Book I. Ode xxix.

26 *Indians*; ſee Book I. Ode xxii.

27 *Scythians*; ſee Book I. Ode xix.

28 *Nile*. The greateſt river in *Africa*, as *Ganges* and *Indus* of *Aſia*. It was called by ſeveral names among the ancients, as alſo now by the moderns. Where its ſource was, and what the cauſe of its increaſe,

unknown [29], the Danube [30], the rapid Tigris [31], and the ocean fertile in monſters [32] that roars upon the remote coaſts of Britain, hear of your fame; the warlike Gauls [33] who can face death with an undaunted reſolution, and the cruel Iberians [34], ſubmit to your laws; and the Sicambri, who delight in ſlaughter and bloodſhed, throwing down their arms gladly receive the terms of the conqueror.

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was unknown. But later diſcoveries ſettle its riſe on this ſide the *Æquator*, in the country of the *Abyſſines*, or Chriſtian *Æthiopians*. The *Egyptians* paid divine honor to it with greater reaſon than to any other of their portentous Deities; becauſe without it, and its overflowing, their country would have been a barren wilderneſs, and uninhabitable. It diſchargeth itſelf into the *Mediterranean* by nine mouths, as *Ptolemy*, Book VII. by ſeven, as *Virgil*, *Ovid*, and others. See *Virgil*, *Æneid*. VI. v. 800. and *Ovid's Epiſtle* XIV. *v.* 107. and *Met.* V. v. 187. The courſe of the *Nile* is 35 degrees, which (allowing for its turnings and windings) makes about 1000 *German* miles. It flows from the ſummer-ſolſtice to the autumnal æquinox. The water is ſweet and wholeſome, and breeds no fog or miſt. Here grows reeds, of which they make paper; whence *Ovid* calls it *papyriferum Nilum*, paper-bearing *Nile*.

20 *Whoſe*

The KEY.

CICERO recommends *Pompey* to the *Romans* as their general, upon three accounts; as he was a man of courage, conduct, and good fortune. A ſeries of good fortune argues a prudent management in the perſon to whom it falls; and not only *Sylla* the dictator, but ſeveral others of the *Roman* emperors, as is ſtill to be ſeen upon their medals, among other titles, gave themſelves that of *Felix*, *Fortunate*. The heathens, indeed, ſeem to have valued a man more for his good fortune, than for any other quality; and, no doubt, it is very natural to conclude, that the man, who is ſucceſsful in all his undertakings, muſt have ſome extraordinary fund of merit. *Horace* had been commanded by *Auguſtus* to celebrate the victories of *Druſus* and *Tiberius* over the *Griſons* and *Bavarians*. In the Fourth ODE of this Book he mentions chiefly *Druſus*, becauſe he then had the ſole command; but *Tiberius* being thereafter ſent to aſſiſt his bro-

Te, fontium qui celat origines,
Niluſque, et Iſter, te rapidus Tigris,
Te belluoſus qui remotis
Obſtrepit oceanus Britannis,
Te non paventis funera Galliæ,
Duraque tellus audit Iberiæ;
Te cæde gaudentes Sicambri
Compoſitis venerantur armis.

mæque dominæ. Te Niluſque, qui celat origines fontium, & Iſter, te Tigris rapidus, te oceanus belluoſus qui obſtrepit remotis Britannis, te regio *Galliæ non paventis funera, duraque tellus Iberiæ audit*; imò *Sicambri, gaudentes cæde, venerantur te armis compoſitis.*

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29 *Whoſe ſources are unknown.* They were unknown to the ancients, but have been ſince found in the kingdom of *Goyam* in *Æthiopia*, about the 12th degree of northern latitude.

30 *The Danube.* The greateſt river in *Germany*; it runs into the *Black Sea*. See *Ovid. Met.* II. *v.* 249.

31 *Tigris.* A famous river of *Aſia*, the moſt rapid of all others; it parteth *Meſopotamia* and *Aſſyria*, joineth with *Euphrates*, one of the four great rivers of *Paradiſe*, and ſo falleth into the *Perſian* Gulf.

32 *The ocean fertile in monſters.* This epithet *belluoſus* is very beautiful, and agrees wonderfully with the ocean, that nouriſhes innumerable monſters in its boſom.

33 *The warlike Gauls.* The intrepidity of the *Gauls*, and the courage and reſolution wherewith they faced death, is frequently mentioned by ancient hiſtorians.

34 *Cruel Iberians, and Sitambri.* See *Spaniard*, Book II. Ode xx.

The KEY.

brother, *Horace* here finiſheth in this what he had but begun in the Fourth. But his addreſs in the beginning is admirable; for, inſtead of falling immediately upon the praiſe of the two brothers, he takes occaſion to aſcribe the honor and ſucceſs of all to the prudence and conduct of the emperor; and that heaven, whoſe peculiar favorite he was, did, for his ſake, crown them with victory and ſucceſs. In a word, that it was by him that peace, tranquillity, and almoſt all the bleſſings that men can deſire upon earth, continued with, and flowed in upon the *Romans*.

Rodellius fixes the time of writing this ODE to the year of the city 741; *Dacier* 740; of *Horace*'s age 53; before CHRIST 11; 1750 years ago.

ODE XV.

The Praiſes of AUGUSTUS.

AS I was preparing to ſing of battles, and cities taken by ſtorm, Apollo ſtruck me with his harp[1], admoniſhing me not to venture upon the Tyrrhene ſea [2] in a ſmall veſſel. Your reign, O Cæſar, has brought back fruitfulneſs to our fields [3]; and reſtored to the Capitol the military enſigns [4] recovered from the haughty temples of the Parthians; hath ſhut up the temple of Janus,

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1 *Apollo ſtruck me with his harp.* *Dacier:* This is delicately and finely expreſſed. *Horace* could not compliment and pleaſe *Auguſtus* more than in telling him, that *Apollo* was ſo careful of his honor and reputation, that he would allow none to celebrate his praiſes, unleſs they were every way qualified for it. His addreſs will appear ſtill greater, if we call to mind how earneſt *Auguſtus* was, that the world ſhould believe *Apollo* to be his father and protector; and that he fought for him at the battle of *Actium*.

2 *Venture upon the Tyrrhene ſea in a ſmall veſſel.* The meaning is, that, to celebrate the praiſes of *Auguſtus* in the manner he deſerved, was too great a taſk for him, who had but a ſmall genius for poetry. *Des Prez: Ne vellem exiguâ cymbâ navigare ingens æquor; id eſt, ne tenui facultate dicendi præditus ad magni Auguſti merita laudibus extollenda, me accingerem infelici exitu.* 'That I ſhould not ſail the 'great ocean in a ſmall boat; that is, 'that I, endued with a ſmall poetic vein 'of eloquence to extol and ſet forth the 'merits and praiſes of *Auguſtus*, ſhall by 'endeavouring to do it come off with bad 'ſucceſs.' *Juvencius: Ne res tantas vellem canere, quibus pro dignitate tractandis par non eſſem: itaque omiſſis laudibus bellicis, de pace dicam, & ubertatem, otium, leges optimè ſancitas, &c. prædicabo.* 'That 'I ſhould not ſing too grand affairs, which 'for their dignity and ſublimity I was 'unable; therefore laying aſide warlike 'exploits, I will ſing of plenty, peace, 'and laws well made and contrived, &c.' *Lambinus: Quemadmodùm periculoſum eſt parvo navigio in mari Tyrrheno navigare; ſic non eſt tutum tenuibus & humilibus verſibus res magnas & graves perſequi.* 'As it 'is dangerous to ſail the *Tuſcan* Sea in a 'ſmall ſhip; ſo it is not ſafe to write of 'great and heroic actions in low and 'mean poems.'

3 *Brought back fruitfulneſs to our fields.* During the time of the civil wars, *Rome* and *Italy* had labored under a famine; *Auguſtus*, after he had put an end to the civil wars, reſtored peace, plenty, and tranquillity. *Dacier: Rome* and *Italy* had, by the civil war, labored under famine, but that was not through the fault of *Auguſtus*; and they were ſo far from imputing it to him, that *Dion* ſays, it was in the year of the city 731, when *Auguſtus* was not conſul. It is certain, as I have ſaid, that *Auguſtus*, after he had put an end to the civil wars, reſtored peace and plenty; for *Horace* ſays, Ode v. of this Book:

Tutus bos rura perambulat,
Nutrit rura Ceres, almaque Fauſtitas,

'The ox ſafely walks the fields, and *Ce-* 'res, the Goddeſs of corn, and bountiful 'Plenty, nouriſheth the ground.' *Des Prez: Hac ætate tuâ cultos vidimus agros, ubereſque meſſes habemus per providentiam tuam, cùm antèa bellis civilibus aut hoſtilibus ſterilitas & vaſtitas rura deformarent atque depopularent.* 'In this your reign we ſee 'the lands cultivated by your providence, 'when before, barrenneſs and waſting, by 'the civil wars and hoſtilities, deformed 'and depopulated the country.'

4 *And reſtored to the Capitol the military enſigns.* The enſigns that had been taken from *Craſſus* and *Antony* by the *Parthians*. Theſe were ſent back to *Auguſtus* by *Phraates*. The emperor hung them up in the Capitol, till ſuch time as he had finiſhed the temple he vowed to *Mars*, which was not till ſix years after *Horace*'s death.

Horace

ODE XV.

Laudes AUGUSTI.

PHOEBUS volentem prœlia me loqui,
Victas & urbes, increpuit lyrâ,
Ne parva Tyrrhenum per æquor
Vela darem. Tua, Cæsar, ætas
Fruges & agris rettulit uberes;
Et signa nostro restituit Jovi,
Direpta Parthorum superbis
Postibus; & vacuum duellis

ORDO.

PHœbus increpuit me lyrâ volentem loqui prœlia, & urbes victas, ne darem parva vela per Tyrrhenum æquor. O Cæsar, tua ætas & rettulit agris fruges uberes; & restituit nostro Jovi signa direpta superbis postibus Parthorum; & clausit Janum Quirini

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Hence he speaks only of the Capitol, and makes no mention of this other temple.

The *Capitol*, or temple of *Jupiter Capitolinus*, was the effect of a vow made by *Tarquinius Priscus* in the *Sabine* war; see *Livy*, Book I. but he had scarce laid the foundation before his death. His nephew, *Tarquin the Proud*, finished it with the spoil taken from the neighbouring nations, as *Livy*, in the forecited book, gives an account. But, upon the expulsion of the kings, the consecration was performed by *Horatius* the consul. *Plutarch*, in his *Poplicol.* The structure stood on an high ridge, taking in four acres of ground. The front was adorned with three rows of pillars, the other sides with two. *Dion. Halicarnasseus:* The ascent from the ground was by an hundred steps. *Tacitus:* the prodigious gifts and ornaments, with which it was at several times endowed, almost exceed belief. *Suetonius*, in the 30th Chap. of the life of *Augustus*, tells us, that *Augustus* gave at one time two thousand pound-weight of gold, and, in jewels and precious stones, to the value of 500 sesterces, or 4000 and some odd pounds of our money. *Livy* and *Pliny* surprise us with the accounts of the brazen thresholds, the noble pillars that *Sylla* removed hither from *Athens*, out of the temple of *Jupiter Olympius*; the gilded roof, the gilded shields, and those of solid silver; the huge vessels of silver holding three measures; the golden chariot, *&c.* This temple was first consumed by fire in the *Marian* war, and then rebuilt by *Sylla*, who, dying before the dedication, left that honor to *Quintus Catulus*. This temple too was demolished in the *Vitellian* sedition. *Vespasian* undertook a third, which was burnt down about the time of his death. *Domitian* raised the last and most glorious of all; in which the very gilding amounted to 12000 talents, which is more than 2,138,720*l.* of our money; on which account, *Plutarch*, in his *Poplicola*, has observed of that emperor, that he was, like *Midas*, the rich king of *Phrygia*, desirous of turning every thing into gold. There are very little remains of it at present, yet enough to make a Christian church, as *Fabricius de Româ*, Chap. 9. says.

The *Pantheon* was built by *Marcus Agrippa*, son-in-law to *Augustus Cæsar*, and dedicated either to *Jupiter Ultor*, or to *Mars* and *Venus*, or, more probably, to all the Gods in general, as the very name (*quasi* τῶν πάντων θεῶν) implies. The structure, according to *Fabricius*, is 140 foot high, and about the same breadth. But a later author has increased (as Mr. *Kennet* says) the number of feet to 158. The roof is curiously vaulted, and void plaistering left here and there for the greater strength. The rafters are pieces of brass of 40 feet in length. There are no windows in the whole edifice, only a round hole at the top of the roof, which serves very well for the admission of light. Diametrically under the hole in the top is cut a curious gutter, to receive the rain. The walls on the inside are either solid marble, or incrusted. The front, on the outside, covered with brass plates gilt, and the top with silver plates, which are now changed to lead. The gates were brass, of extraordinary work and bigness. This temple is still standing, with little alteration, be-

nus [5], and made wars to ceaſe; re-eſtabliſhed good order, curbed unbridled licentiouſneſs [6], and recalled that ancient virtue which did honor to the Roman name [7], increaſed our ſtrength, and ſpread abroad the fame and majeſty of the empire from the riſing to the ſetting of the ſun [8]. While Cæſar is at the head of affairs, neither civil war, nor foreign attacks ſhall diſturb our repoſe; nor anger, which whets the ſword, and ſows enmity between wretched cities [9]. Neither thoſe who drink the waters of the Danube [10], the Getæ [11], Seres [12], faithleſs Perſians [13], yea, nor they who inhabit the borders of the Tanaïs [14], ſhall dare to break through the Julian edicts [15]. And we Romans, both on private and feſtival days [16], in public and domeſtic

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ſides the loſs of the old ornaments, being converted into a Chriſtian church by Pope *Boniface* the Third (or, as *Polydore Virgil* has it, by *Boniface* the Fourth), dedicated to *St. Mary* and *All-ſaints*, though the general Name be *St. Mary de Rotunda*. The moſt remarkable difference is, that whereas heretofore they aſcended by twelve ſteps, they now go down as many to the entrance.

5 *Hath ſhut the temple of Janus.* This was a ſquare piece of building (ſome ſay of entire braſs) ſo large as to contain a ſtatue of *Janus* five foot high; it had brazen gates on each ſide, which uſed always to be kept open in time of war, and ſhut in time of peace. By this therefore *Horace* means, that *Auguſtus* had reſtored peace and tranquillity to the empire. *Dacier:* There are three or four temples of *Janus* in *Rome*; but that, which *Horace* ſpeaks of here, is *Janus Bifrons*, or *Janus Geminus*, the *Janus* with two faces, or double *Janus*, which *Romulus* built. This temple was always open in time of war, and ſhut in time of peace; ſo that it was without gates all the time of *Romulus*'s reign, and firſt ſhut by his ſucceſſor *Numa*, who gave it gates. From *Romulus* to *Auguſtus*'s time it was but twice ſhut, and *Auguſtus* ſhut it thrice in his own reign. *Suetonius*, Cap. 22. *Janum Quirinum ſemel atque iterum à conditâ urbe memoriam ante ſuam clauſum, in multo breviore temporis ſpatio, terrâ marique pace partâ, ter clauſit.* 'The 'temple of the *Roman Janus* twice ſhut 'from the building of the city before his 'time, in a much ſhorter ſpace of time, 'peace both by ſea and land being ob-'tained, he thrice ſhut.'

Janus, the moſt ancient of the Gods, *Juvenal*, VI. v. 393. at leaſt in *Italy*; for he entertained *Saturn* arriving here, and therefore they ſacrificed firſt to him.—*Ovid*, *Faſt.* I. v. 172. He brought into *Italy* the uſe of wine, and of temples and altars. His images were made with two faces, one looking backward, the other forward, to denote both retroſpect and proſpect, with a ſtaff of white thorn in one hand, and a key in the other; whence he is called *Cluſius* and *Patulcius*; ſee *Ovid*, *Faſt.* I. v. 89. and *Macrobius*, *Saturnalia*, I. v. 19.

8 *Re-eſtabliſhed good order, curbed unbridled licentiouſneſs. Ordinem rectum.*—Rodellius: *Nempe morum magiſter creatus, anno* 735. Good order. *Rodellius*; 'Namely being created *Maſter of Manners*, 'in the year of the city 715.' *Auguſtus* corrected all the diſorders and licentious abuſes of the *Romans*, by his own laws and example. *Dacier*: for *Horace* ſays, Ode v. of this *Book*:

Nullis polluitur caſta domus ſtupris:
Mos & lex maculoſum edomuit nefas.

'The chaſte houſe is not polluted with 'any kind of lewdneſs: and now the law 'has conquered the unlawful wicked 'ſtain.' This he calls here *culpas*.

7 *And recalled that ancient virtue which did honor to the Roman name.* *Dacier*: Their religion, temperance, juſtice, fidelity, patience, frugality, and all thoſe good qualities, which appeared with ſo much luſtre in the old *Romans*, which made them conquerors of the world; *Horace*, therefore, could not ſay any thing greater in the praiſe of *Auguſtus*, than to give him the glory of having corrected the abuſes and vices of the age he lived in, and in bringing them to live, as their forefathers, adorned with all theſe virtues.

Janum Quirini clauſit; & ordinem
Rectum vaganti fræna licentiæ
Injecit, amovitque culpas,
Et veteres revocavit artes,
Per quas Latinum nomen & Italæ
Crevere vires, famaque & imperî
Porrecta majeſtas ad ortum
Solis ab Heſperio cubili.
Cuſtode rerum Cæſare, non furor
Civilis, aut vis exiget otium;
Non ira, quæ procudit enſes,
Et miſeras inimicat urbes.
Non qui profundum Danubium bibunt,
Edicta rumpent Julia; non Getæ,
Non Seres, infidive Perſæ,
Non Tanaïm prope flumen orti.

vacuum duellis; & injecit rectum ordinem & fræna vaganti licentiæ, amovitque culpas, & revocavit artes veteres, per quas Latinum nomen & Italæ vires crevere, famaque & majeſtas imperii porrecta eſt ab Heſperio cubili ad ortum ſolis. Cæſare cuſtode rerum, non furor civilis, aut vis exiget otium; non ira, quæ procudit enſes, & inimicat miſeras urbes. Populi, qui bibunt profundum Danubium, non rumpent edicta Julia; non Getæ, non Seres, Perſæve infidi, non qui orti ſunt prope flumen Tanaïm.

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8 *And ſpread abroad the fame and majeſty of the empire from the riſing to the ſetting of the ſun. Ab Heſperio cubili,* from the weſtern bed. This is a circumlocution, or periphraſis, for the *weſt*; becauſe the ſun ſets in that quarter, in the *Atlantic* ocean, where, in appearance to us, the ſun, as it were, lies down, and diſappears from our ſight.

9 *Which whets the ſword, and ſows enmity between wretched cities. Et miſeras inimicat urbes. Dacier:* For *inimicas urbes, ut ſint miſeræ.* 'Sets towns at variance, that 'they may be miſerable.'

10 *Neither thoſe who drink the waters of the Danube. Des Prez: Nempè Suevi, Norici, Vindelici, Daci, Pannonii, Germani.* 'To wit, the *Switzers*, thoſe of *Nurem-'berg*, a populous city of *Frankland* in 'Germany, famous for artificers, the *Ba-'varians, Hungarians, Germans.*' The *Danube* is the greateſt river in *Europe*: as it paſſeth by *Illyricum*, it changeth its name, and is called *Iſter*; it receiveth into it ſixty more rivers; ariſeth in the loweſt ſide of *Germany* out of the hill *Abnoba*, and runneth through *Bavaria, Auſtria, Hungary, Servia, Bulgaria, Moldavia, Beſſarabia*, and part of *Tartary*, into the *Euxine* ſea. See *Pliny*, Book III. 18. *Ovid. de Ponto*, i. 8. 11.

11 *Getæ.* A people of *Thrace*, inhabiting the borders of the *Iſter*.

12 *Seres*; ſee Book I. Ode xxix.

13 *Perſians*; ſee Book I. Ode xxi. They are called perfidious, becauſe they had ſworn to *Craſſus*, and yet treacherouſly ſlew him.

* * *Tanaïs*; ſee Book III. Ode x.

15 *Julian Edicts. Edicta Julia. Dacier:* *Auguſtus* was not ſatisfied with re-touching and re-eſtabliſhing the laws already received; but made new ones, called *Leges Juliæ*; as *Julia Sumptuaria*, for the regulation of eating and drinking; *Lex Julia de Maritandis Ordinibus*, &c. But, by *Edicta Julia*, we are to underſtand here, the commands he laid upon the conquered nations.

16 *On private and feſtival days. Profeſtis lucibus & ſacris. Dies profeſti*, or *profeſtæ luces*, were days allotted for the civil buſineſs of men. *Dies ſacri*, or *feſti*, feaſt-days ſet apart for the celebration of religious rites. We have here a very beautiful oppoſition: the conquered nations would content themſelves not to break the laws; the fear of puniſhment would retain them in obedience. But their gratitude could not find ways to expreſs itſelf. They would ſing his praiſes on days of public rejoicing, and bleſs him at home in their private and domeſtic entertainments. *Dacier:* This anſwers equally to the *lucibus profeſtis*, and *lucibus ſacris*, the working-days and holy-days. *Horace* ſpeaks here of the ſecond table; for then their joy began to warm itſelf; they made their libations, and ſang the praiſes of the heroes; and, that this joy may be the more ſolemn, he adds, *with our wives and children.* They bore a part in this rejoicing and thankſgiving; firſt, they pray to the Gods after our manner; after they approach the table, they made prayers and oblations. *Bacchus*; ſee Book I. Ode vii.

meſtic feaſts, will, with our wives and children, having firſt ſolemnly invoked the Gods, celebrate, after the manner of our anceſtors, joining our voices to the flute, our great captains renowned for their virtue; we will ſing of Troy [17], Anchiſes [18], and the progeny of beauteous Venus.

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17 *Sing of Troy.* After ſaying, that the *Romans* would celebrate at their Feſtivals the great actions of their heroes, he refers all their praiſes to the family of *Auguſtus*, by ſaying, that the ordinary theme of their ſong would be *Troy*, *Anchiſes*, and the deſcendants of *Venus*, i. e. *Julius Cæſar*, and *Auguſtus*, who valued themſelves upon their deſcent from *Æneas*.

18 *Anchiſes.* The ſon of *Capys*, and father of *Æneas*. In his youth, he fed cattle at the foot of *Ida*, that is, by the river *Simois*, as *Homer*, *Iliad* II. or at the top, according to *Heſiod*. *Virgil* followeth *Homer*, *Æneid* I.

The KEY.

A Grateful heart is never weary of acknowledgment, but lays hold on every opportunity to expreſs its ſenſe of favors received. *Horace*, not contented with what he had ſaid of *Auguſtus* in the fifth and preceding ODE of this Book, here celebrates his victories in a particular poem by itſelf. He intended a much larger work, but was hindered by *Apollo*, jealous that he had not a genius equal to ſo great a taſk: however, he takes occaſion thence to ſpeak of the emperor's great actions, and that tranquillity and happineſs which through him the empire enjoyed. *Dacier* ſays that it is one of the fineſt ODES of *Horace*.

Pere Sanadon places the writing of this ODE in the year of the city 744; *Dacier* and *Des Prez* in the year 741; of *Horace*'s age 54; before CHRIST 10; ſo that from this preſent year 1739, it is 1749 years old. *Sanadon* makes it in the 57th year of his age, the year before he died, which is not ſo probable, becauſe he writ nothing after Epiſtle II. Book II. which was written in the 56th year of his age.

The

Noſque & profeſtis lucibus & ſacris,
Inter jocoſi munera Liberi,
Cum prole matroniſque noſtris,
Ritè Deos priùs apprecati,
Virtute functos, more patrum, duces,
Lydis remiſto carmine tibiis,
Trojamque, & Anchiſen, & almæ
Progeniem Veneris canemus.

Nos autem & lucibus profeſtis & ſacris, inter munera jocoſi Liberi, cum prole matroniſque noſtris, priùs ritè apprecati Deos, canemus, more majorum, tibiis Lydis remiſto carmine, duces functos virtute, Trojamque, & Anchiſen, & progeniem almæ Veneris.

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l. v. 621. As alſo *Heſiod*, and *Ovid*, *Ep.* xvi. v. 293. where the poets feign he lay with *Venus*, and got *Æneas*. When *Troy* was in flames, his ſon carried him through them on his ſhoulders, put him on board of a ſhip, and carried him to *Sicily*, where he died. *Æneas* inſtituted there an anniverſary feſtival in memory of him, *Æneid* V. v. 45. *&c.* *Æneas*; ſee Ode vi. of this Book. *Venus*; ſee Book I. Ode ii.

THE ODES or EPODES OF Q. HORATIUS FLACCUS.

BOOK THE FIFTH.

PREFACE.

AS to the title of this Book, *Chabotius: Liber Epodῶn cur ita inſcriptus ſit, è grammaticis diſcendum videtur, præcipuéque è Diomede & Mario Victorino, qui de ratione hujus vocis* ἐπῳδὸς, *& vi ejuſdem rectiùs quàm reliqui videntur plerique ſenſiſſe.* Horatius, *inquiunt*, ita hunc Librum appellavit, quòd longioribus ſingulis verſibus ſinguli breviores accinantur, qui ἐπῳδοὶ vocantur. *Fabius*, Lib. X. Cap. i. *expreſſiùs mihi videtur hoc notare:* Iambus, *ait*, non ſanè à Romanis celebratus eſt, quanquam illi Epodos intervenire non reperiatur. *Docent enim carminis unum genus eſſe, in quo verſus ita inter ſe connexi ſunt, ut alter ſine altero audiri non poſſit: quorum prior* προῳδικός, *i. e. præcinens; poſterior* ἐπῳδικός, *quaſi ſuccinens, vocatur; ut in Elegiâ longus & hexameter eſt* προῳδικός, *brevior & pentameter* ἐπῳδικὸς. *Inveniuntur quidem breviores verſus longioribus accini in quatuor Odis antecedentium librorum, qui tamen libri* ἐπῳδῶν *minimè vocantur, idque meritò, quia non eſt illic, ut hìc, perpetua hæc* ὧπῳῤῥων *ratio.* Why this book of Epodes was ſo entitled, ſeems beſt to be learnt from the grammarians, and eſpecially from *Diomedes* and *Marius Victorinus*, who ſeem to have had a better notion of the ſenſe and import of this word, than moſt of the other commentators. *Horace*, ſay they, *ſo called this book, becauſe every ſhort verſe was ſung ſo as to anſwer to every long one before it*, which are called *Epodoi*. *Fabius*, Book X. Chap. i. ſeems to me to have expreſſed the derivation more fully: *Iambus*, ſaith he, *was not much uſed by the* Romans, *although the Epodos is not found to come in between.* The *grammarians* alſo ſay, that there is a kind of

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poem, in which the verſes are ſo connected, that the one cannot be heard without the other: the firſt of which is called πρωδικὸς, that is, ſung before, or firſt; the latter ἐπῳδικὸς, as if it were ſinging after another; as in elegiac verſe the long and hexameter is προῳδικὸς, the ſhorter and pentameter ἐπῳδικὸς. Indeed there are to be found in four Odes of the preceding Books ſhort verſes to be ſung to longer ones, which yet are not called *Epodes*, and that deſervedly, becauſe there is not there, as here, a continual ſtrain of this kind of verſes.

Dacier is of the ſame opinion with *Chabotius*, and ſays, that *Epode*, in the lyric poems of the *Greeks*, is the third part of the end of the Ode or ſong, that is to ſay, where the poem or ſong is divided into a *Strophe*, *Antiſtrophe*, and *Epode*; for the word *Epode* ſignifies properly the end of a ſong. In this kind of odes they ſhut up and end the ſong with a ſhort verſe, which they call *Epode*. For proof of this, *Dacier* quotes another paſſage from *Marius Victorinus*, who lived in the fourth century, and of conſequence neareſt to *Horace*'s time. *Epodos eſt tertia pars aut periodus lyricæ Odes; igitur quæ poſt Strophen & Antiſtrophen, Epodon dicebant.* Ἐπᾴδειν *quidem eſt ſupercanere: hinc ſumptum vocabulum in has Epodos, quæ binos verſus impares habent; nam ut illæ canticum finiebant, ſic hæ ſenſum verſu inſequenti.* An *Epode* is the third part of a *Lyric Ode*, or the end of a Lyric Ode, after the *Strophe* and *Antiſtrophe*; and therefore that which follows, was called *Epodos*. Indeed ἐπᾴδειν, in *Greek*, is to ſing after another: hence this word is taken to denote thoſe *Odes*, which have two unequal verſes; for as the *Epode* ended the ſong, in lyric poetry, ſo thoſe ſhort verſes finiſhed the

ſenſe

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ſenſe of the following verſe. According to this explication, there are only ten Odes of this Book which deſerve the name of *Epodes*; for the other eight are of another kind of verſe. So that *Terentianus Maurus* reckons that there are only ten Odes, which merit the title of *Epode*; for, ſpeaking of *Dimeter Iambics*, he ſays, *Tales trimetris ſubdidit Flaccus ſuis, ut carmina oſtendunt decem:*

Ibis Liburnis inter alta navium,
Amice, propugnacula.
Archilochus iſto ſævit iratus metro
Contra Lycamben & filias.

Such are the verſes which *Horace* has added to his *Trimeters*, in ten Poems or Odes which we have of him, as that which begins: *You will ſail in galleys amongſt the high forecaſtles of ſhips.* Archilochus *in a paſſion was the firſt who compoſed that ſort of verſe againſt* Lycambe *and her daughters.*

Du Hamel.

EPODE I.

To MÆCENAS.

Who preparing to go to the war at *Actium*, HORACE offers to accompany him.

O My dear friend Mæcenas [1], you will then in light Liburnian galleys [2] venture among the towering bulwarks of Antony's ſhips [3], willing at all hazards to follow the fate of Cæſar [4]. What ſhall I do [5], to whom while I can enjoy you life

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[1] *My dear friend Mæcenas. Dacier:* When *Horace* wrote this Ode, he had the honor of having been reputed, for ten years, one of *Mæcenas*'s greateſt favorites. *Horace* might very well therefore take the liberty to addreſs his patron with the epithet of *friend*. Lambinus: *O amice Mæcenas, non eſt quod quiſquam dicat non convenire pudori Horatii Mæcenatem amicum appellare: nam Horatius erat amicus inferior, Mæcenas potentior.* 'O friend *Mæcenas*, 'there is no reaſon why any one ſhould 'ſay, that it is not agreeable to *Horace*'s 'modeſty to call *Mæcenas* friend: for '*Horace* was a friend of an inferior rank, '*Mæcenas* of a ſuperior, and more power-'ful.' So Ode xviii. Book II. *Nec potentem amicum flagito.* 'Nor do I importune 'my powerful friend *Mæcenas* for more.'

[2] *Light Liburnian galleys. Dacier:* The *Liburni* were a people of *Illyrium*, now called *Croatia*. They were properly corſairs, who lived upon piracy, and had light expedite veſſels of two banks of oars, fit for purſuing the prey with greater ſpeed. Hence all light-built ſhips, that were good ſailers, though they might have four banks of oars, were called *naves Liburnæ*.—*Horace* and *Propertius* give the ſame name to the ſhips that *Auguſtus* made uſe of againſt *Antony* in the battle of *Actium*. *Chabotius: Ibis*, i. e. *navigabis, pugnabis claſſe Liburnorum*. 'You will go, that is, you 'will ſail, and fight in a navy of galleys;' *quorum operâ Cæſar victoriam reportavit ex Actiaco prælio*; 'by the aſſiſtance of 'which veſſels *Cæſar* gained the victory 'at

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Du Hamel, of all the commentators, has the ſtrangeſt notion of this title of *Epodes*: *Hìc autem ideo dicitur Epodon, quòd in ipſo turpiculæ Horatii Odæ, quas edere ipſe noluerat, contineantur,* ἀπὸ τῶν ἐπῳδῶν, *obſcœnorum.* For here it is called the Book of *Epodes*, becauſe herein are contained the obſcene Odes of *Horace*, which he himſelf would not allow to be publiſhed, ἀπὸ τῶν ἐπῳδῶν in the *Greek*, from its obſcenity. Since *Du Hamel* is one of the purging commentators, I muſt allow him to differ from the reſt. But how can he prove that they were not publiſhed in *Horace*'s time? For, as *Dacier* and others ſay, that this Book was ſo far from being writ after the preceding four, that, in point of time, moſt of the *Epodes* were writ before, as *Epode* ix. before *Ode* xxxvii. of the firſt Book; how could *Du Hamel* have the confidence to ſay, that *Horace* would not allow them to be publiſhed in his life-time?

EPODE I.

Ad MÆCENATEM.

Cui ad bellum Actiacum ire paranti, offert ſe comitem.

IBIS Liburnis inter alta navium,
Amice, propugnacula,
Paratus omne Cæſaris periculum
Subire, Mæcenas, tuo.
Quid nos, quibus te vita ſit ſuperſtite

ORDO.

O *Amice Mæcenas, ibis Liburnis* navibus *inter alta propugnacula navium, paratus ſubire tuo* periculo *omne periculum Cæſaris. Quid nos* agemus, *quibus te ſuperſtite*

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'at the ſea-fight of *Actium*.' *Florus*: *Cæſaris naves à triremibus in ſenos non amplius ordines creverunt.* *Florus* ſays, 'that 'the ſize of *Cæſar*'s ſhips aſcended from 'three to ſix ranges of oars, and no 'more.'

Actium, a promontory of *Epirus*, famous for the naval victory which *Auguſtus* gained there over *Mark Antony* and *Cleopatra*, in the year of the city 723. In memory whereof, *Auguſtus* built a city here, calling it *Nicopolis*, that is the city of victory; now called *the cape of Trigalo.*

3 *The towering bulwarks of Antony*'s *ſhips.* *Florus*, *Book* IV. *Chap.* 11. *Antonii naves à ſenis in novenis remorum ordinibus, ad hoc turribus, atque tabulatus allevatæ caſtellorum & urbium ſpecie, non ſine gemitu maris, & labore ventorum ferebantur.* 'The ſhips of *Antony* roſe from ſix to nine 'banks of oars; beſides being raiſed with 'towers, and high decks, they looked at 'a diſtance like ſo many caſtles or cities; 'ſo that they were carried along not with-'out a groaning of the ſea, and a prodi-'gious fatigue of the winds.'

4 *Willing at all hazards to follow the fate of Cæſar.* *Dacier*: This is finely expreſſed; and *Horace*, in ſaying that *Mæcenas* was always prepared to accompany *Auguſtus* in all encounters that he ſhould have with his enemies, both compliments his patron, and would have *Auguſtus* take notice how ready he was to bear a ſhare in all dangers with him.

5 *What ſhall I do? Quid nos?* Chabotius: *Elliptſis eſt hìc, quid nos oportet, vel quid*

life is pleaſant; if otherwiſe, a burden [6]? Shall I obey you, and life in eaſe? This will loſe its reliſh by your abſence. Muſt I promiſe to bear this fatigue with the courage and reſolution of a true hero? I will bear it; and follow you undaunted [7], through the moſt unpaſſable ſummits of the Alps [8], and the frightful deſerts of mount Caucaſus, yea, even to the fartheſt bounds of the weſt [9]. Perhaps you will inquire, What ſervice can you expect from a man ſo weak and unfit for war [10]? My dear friend, when I am with you my fear will be leſs, which always increaſes in abſence [11]: like a bird ſitting by her unfeathered young, who, when they are out of her ſight, fears more the approach of ſerpents [12]; though her preſence can afford them no help. I will willingly undergo the fatigues of this campaign and many more for your ſake [13]: not that I may have more oxen to draw the plough [14]; or different paſtures, that my flocks may paſs from Calabria into Lucania [15] before the

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quid nos fiet? 'What ſhall I do? There 'is an *Ellipſis* here; what muſt we do? 'what ſhall become of us?' *Dacier*: This is not the only place where *Horace* hath ſpoken of himſelf in the plural number; but even this paſſage is ſufficient to convince the learned, that the *Latins* were ſometimes accuſtomed to ſpeak after this manner.

6 *If otherwiſe, a burden.* *Horace* tells *Mæcenas*, Book II. Ode xvii. in terms yet more ſtrong and expreſſive, that his life was bound up in his; and that it would be impoſſible for him to ſurvive the loſs of ſo dear a friend.

Ah! te meæ ſi partem animæ rapit
Maturior vis, quid moror altera?
Nec carus æque, nec ſuperſtes
Integer?

'Alas! ſhould the Deſtinies haſten your 'fate, and raviſh from me the better half 'of myſelf, why ſhould I the remaining 'half delay any longer; I who am leſs 'dear to myſelf, and cannot ſurvive entire 'without you?' The whole of this Ode breathes the ſincereſt love and friendſhip, and the poet expreſſes himſelf in the moſt tender and affecting manner imaginable.

7 *And follow you undaunted*, &c. This is a farther inſtance of the great affection that *Horace* had for *Mæcenas*.

8 *Through the moſt unpaſſable ſummits of the Alps.* *Des Prez*: *Quæ quidem ſuperâſſe tanti ſtetit ipſi Annibali aliiſque.* *Vide Tit. Liv.* Lib. xxi. Cap. 36. *& ſequen. Iſtos montes, quibus Italia quaſi vallatur, tranſcendiſſe quoque mirum fuit, atque in portento propè majores habuere.* *Plin. Proem.* Lib. xxxvi. 'Which to paſs over coſt *Hanni-* 'bal and others ſo much pains. See *Tit.* 'Liv. Book xxi. Chap. 36. and what fol- 'lows. Theſe mountains with which 'Italy is as it were walled in, or incloſed, 'to paſs over them was counted a wonder, 'and next to a miracle, by our foreſa- 'thers. *Pliny*, in his Preamble of Book 'xxxvi.

9 *And the frightful deſerts of mount Caucaſus, yea, even to the fartheſt bounds of the weſt.* *Caucaſus*, an high hill in *Aſia*, between the *Euxine* and *Caſpian* ſeas, called alſo *Goramas*; it is ſituated above *Iberia* in *Albania*, on the north part. It is of great height, rocky, and full of trees.—Here, they ſay, *Prometheus* lay bound, an eagle or vulture feeding upon his liver. See *Valer. Flac.* v. 161. vi. 612. and vii. 55. and Ode xxii. Book. I. It was uninhabitable, becauſe ſnow and ice were continually winter and ſummer covering it. *Even to the fartheſt bounds of the weſt.* Dez Prez: *Ad Gaditanum uſque oceanum, ultra columnas Herculis, quem mundi finem ſtatuebant Romani verſus Occidentem.* 'Even to 'the ocean or bay of *Cadiz*, or *Cales*, be- 'yond *Hercules*'s pillars (the ſtraits of *Gi-* 'braltar), which the *Romans* made the 'bounds of the world towards the weſt.'

10 *Perhaps you will inquire what ſervice you can expect from a man ſo weak and unfit for war.* *Dacier*: *Horace*, after the battle of *Philippi*, had reaſon to ſay that he was not fit for warlike exploits. *Roges*, Lambinus, *Quæras fortaſſe quid ego ſim*

Jucunda; ſi contrà, gravis?
Utrúmne juſſi perſequemur otium,
Non dulce ni tecum ſimul?
An hunc laborem mente laturi, decet
Quâ ferre non molles viros?
Feremus; & te, vel per Alpium juga,
Inhoſpitalem & Caucaſum,
Vel occidentis uſque ad ultimum ſinum,
Forti ſequemur pectore.
Roges, tuum labore quid juvem meo
Imbellis ac firmus parùm.
Comes minore ſum futurus in metu,
Qui major abſentes habet:
Ut aſſidens implumibus pullis avis
Serpentium allapſus timet
Magis relictis; non, ut adſit, auxilî
Latura plus præſentibus.
Libenter hoc & omne militabitur
Bellum in tuæ ſpem gratiæ:
Non ut juvencis illigata pluribus
Aratra nitantur meis;
Pecuſve Calabris ante ſidus fervidum
Lucana mutet paſcua;

Lucana Calabris ante ſidus fervidum;

vita ſit jucunda; ſi contrà, gravis? Utrúmne juſſi à te perſequemur otium, non dulce ni ſimul tecum? An laturi ſumus hunc laborem eâ mente, quâ decet viros non molles ferre? Feremus; & ſequemur te forti pectore, vel per juga Alpium, & Caucaſum inhoſpitalem, vel uſque ad ultimum ſinum occidentis. Roges, quid juvem ego *imbellis ac parùm firmus tuum* laborem *meo labore?* Reſpondeo, *comes minore futurus ſum in metu* pro te, *qui major habet abſentes: ut avis aſſidens pullis implumibus magis iis relictis timet allapſus ſerpentium; non latura plus auxilii, ut* (etiamſi) *adſit, præſentibus. Hoc & omne bellum libenter militabitur in ſpem tuæ gratiæ: non* (nequaquam) *ut aratra illigata pluribus meis juvencis nitantur; vel* ut *pecus mutet paſcua*

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comes tibi profuturus, qui neque admodum ſum bellicoſus, neque valdè robuſto corpore. 'You 'may perhaps aſk what advantage I can 'be to you as a companion to go with 'you, who am neither of a warlike diſ-'poſition, nor very ſtrong body.'

11 *When I am with you my fear will be leſs, which always increaſeth in abſence.* Chabotius: *Hîc interpretor, qui metus graviùs exercet & excruciat abſentes quàm præſentes.* 'Here I expound it, which fear 'more grievouſly ſeizeth and torment-'eth the abſent.' *Dacier:* Theſe dangers to which our friends expoſe themſelves, when abſent from us, appear much greater than when we are preſent with them.

12 *Like a bird ſitting by her unfeathered young, who, &c. fears more the approach of ſerpents.* Des Prez: *Nam quidem præſens ego te juvare plurimum ſperem, ſicut avis, etſi pullis aſſideat, parùm eos defendit à ſerpentibus; attamen iis relictis abſens magis timet.* 'For truly I when preſent hope to 'aſſiſt you much, as the bird, although 'ſhe ſitteth on her young ones, yet is 'not able to defend them from ſerpents; 'yet leaving them is more concerned for 'their ſafety.'

11 *I will willingly undergo the fatigues of this campaign and many more for your ſake.* Des Prez: *Hoc igitur bellum quantumvis grave adibo intrepidus, ut te præſente fruar, O Mæcenas, tibique meum amorem teſtificer.* 'This war therefore however grievous 'I will undauntedly, and without fear, 'endure, that I may enjoy your preſence, 'O *Mæcenas*, and teſtify my love to 'you;' upon no other deſign, but that I may always have that reſpect, favor, and friendſhip, which you have hitherto bore towards me.

14 *Not that I may have more oxen to draw the plough.* *Horace* here acquaints *Mæcenas*, that he had no mercenary nor covetous deſigns in going along with him; that it was not with a view, when they came back, that *Mæcenas* ſhould enlarge his bounty and liberality to him, by giving him greater herds of cattle, or more lands and paſturage; he prevented *Mæcenas* from having any ſuch thoughts before, by ſaying, it was only his love and friendſhip he courted.

15 *Or different paſtures, that my flocks may paſs from Calabria into Lucania.* Da-

cier:

the riſing of the dog-ſtar [16]; nor that my country-ſeat, built upon the declivity of a hill near Tuſculum [17], may extend its inclоſures to the walls thereof built by the ſon of Circe. I have no need of theſe things. Your bounty has already enriched me more than enough [18]. I want not to amaſs riches, either to hide them in the earth, as covetous Chremes; or ſquander them away like a ſpendthrift-heir. [19].

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cier: The ſhepherds brought their flocks or herds in the winter to one place, and in the ſummer to another. *Varro*, in his Chap. i. of his ſecond Book of *Agriculture*. *Neque eadem loca æſtiva & hiberna, idonea omnibus ad paſcendum. Itaque greges ovium longè abiguntur ex Apuliâ in Samnium æſtivatum, atque ad Publicanum profitentur, ne ſi inſcriptum pecus paverint, lege Cenſoriâ committant.* 'Nor are the ſame paſtures, 'ſummer and winter, fit for feeding all 'ſorts of ſheep and cattle. Therefore the 'flocks of ſheep are driven far from *Apu*-'*lia* to feed in the ſummer-time at *Sam*-'*nium*, and they give an account of them 'to the farmer of the cuſtoms, leſt, if 'they feed their flocks or cattle unregi-'ſtered, they ſhould incur the penalty of 'the *Cenſorian* law.'

Lucania, a country of *Italy*, in the kingdom of *Naples*, between *Apulia* and the *Tuſcan* ſea, famous for paſtures. *Calabria*, the moſt ſouthern part of the kingdom of *Naples*, called alſo *Magna Græcia*, lying between the *Sicilian* and *Ionian* ſeas; it brings forth fruit twice in a year. It aboundeth much with bees and cattle. See *Pliny*, Book III. 2.

16 *Before the riſing of the dog-ſtar.* The hotteſt time of ſummer, when the ſun enters *Leo*. The *dog-days* begin the 19th of *July*, and end the 27th of *Auguſt*.

'17 *Nor that my country-ſeat, built upon the declivity of a hill near Tuſculum.*—*Lambinus*: *Nec* (*inquit Horatius*) *ut villa mei fundi Tuſculani perveniat & producatur uſque ad mœnia Circææa.* 'Nor (ſays 'Horace) that the manſion-houſe on my 'eſtate ſhould reach and extend itſelf to 'the walls of *Tuſculum*, built by *Telegonus* 'the ſon of *Circe*.'

Tuſculum is a city of *Italy*, about 12 miles from *Rome*, built on an eminence, where many of the *Roman* nobility, and *Virgil* and *Horace* alſo had country-ſeats. It is at this day a biſhop's ſee; one of the ſix eldeſt cardinals hath the title of biſhop of *Tuſculum*. *Baud.*

18 *Your*

The KEY.

THE pleaſures and advantages of friendſhip are conſidered by all as great ingredients of human happineſs. We very rarely meet with the practice of this virtue in the world. Every man is ready to give a long catalogue of thoſe virtues and good qualities he expects to find in the perſon of a friend; but very few of us are careful to cultivate them in ourſelves. Love and eſteem are the firſt principles of friendſhip, which always is imperfect where either of theſe two are wanting: as on the one hand, we are ſoon aſhamed of loving a man whom we cannot eſteem; ſo, on the other, though we are truly ſenſible of a man's abilities, we can never raiſe ourſelves to the warmth of friendſhip, without an affectionate good-will towards his perſon. The many and great favors, which *Horace* had received from *Mæcenas*, filled him with ſo great a love and eſteem for his noble and generous patron, that he laid hold of all opportu-

nities

Nec ut ſuperni villa candens Tuſculi
Circæa tangat mœnia.
Satis ſuperque me benignitas tua
Ditavit. Haud paravero,
Quod aut, avarus ut Chremes, terrâ premam;
Diſcinctus aut perdam ut nepos.

nec ut villa candens ſuperni Taſculi tangat Circæa mœnia. Benignitas tua ditavit me ſatis ſuperque. Haud paravero, quod aut premam, condam, *terrâ, ut avarus Chremes; aut perdam ut nepos diſcinctus.*

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18 *Your bounty has already enriched me more than enough.* Des Prez: *Horatius à Mæcenate donatus fuerat prædiis aliquot, ut jam dixi; iis verò ſe planè contentum eſſe, nec plura flagitare prædicat.* 'Horace had 'been complimented by *Mæcenas* with 'ſome lands in the country, as I have al-'ready ſaid; he really ſays that he is al-'together contented with that preſent, 'and doth not deſire more.'

19 *I want not to amaſs riches, either to hide them in the earth, as covetous Chremes; or ſquander them away like a ſpend-thrift-heir.* *Dacier:* Great riches ordinarily bring theſe two extremes along with them, either profuſion, that is, prodigality, or avarice. My mind (ſaith *Horace*) is not ſo greedily ſet on getting riches, as to labor by all means, though ever ſo unjuſt, to procure them; neither am I ſo ſolicitous to keep what I have already got, as, like covetous old *Chremes*, in *Terence*, to hide them under ground; nor would I, like the prodigal ſpendthrift, luxuriouſly ſquander away my ſubſtance. *Des Prez: Abſit etiam ut opes habeam, quas malè perdam, ac prodigè effundam.* 'Far be it alſo from me that I 'ſhould have riches, which I may fool-'iſhly loſe, or prodigally ſquander away.' *Nepos*, beſide the ordinary ſignification of a grandſon, alſo often ſignifies a prodigal or profligate perſon. *Juvencius: Vel quia pueri, patre mortuo, cùm in avi tutelâ veniunt, vulgò evadunt libidineſi ac nequam: ſunt enim avi patribus indulgentiores, & à pueris, patris metu ſolutis, facilè contemnuntur.* 'Becauſe boys, their fathers being 'dead, when they come under the guardi-'anſhip of their grandfathers, commonly 'become luſtful and wicked: for grand-'fathers are more indulgent to them than 'their fathers, and being freed from the 'fear of their fathers, boys eaſily deſpiſe 'their grandfathers.'

The KEY.

nities to expreſs it, and ſhew his ſincerity, that there were no hazards nor dangers of life to which his dear friend ſhould be expoſed, that he would not accompany him in them, and have an equal ſhare with him. *Horace* hearing that *Mæcenas* was preparing to go with *Auguſtus* againſt *Mark Antony* and *Cleopatra*, in that expedition where they were totally defeated in the ſea-engagement at *Actium*, reſolves to go with him, and ſhare his fortune with his dear friend, who did not go, as appears from *Epode* ix. addreſſed to *Mæcenas* at *Rome*, when the news of that victory came. We may believe *Horace*'s ſincerity, that, if his patron had gone, he would have gone with him. *Dacier* is of opinion, that *Auguſtus* took ſeveral of the ſenators and knights with him in this expedition; and that *Mæcenas*, then governor of *Rome*, was one of theſe, though *Virgil* makes no mention of any but *Agrippa*. *Torrentius*, and ſeveral others of the beſt commentators, think, from *Epode* ix. that *Mæcenas* did not go; and *Dacier*, after all he has ſaid upon his going, concludes, that it is of no importance with reſpect to the explaining the *Epode*, whether he

The KEY.

went or not. But ſince *Dacier* himſelf acknowledges that *Mæcenas* was governor of the city, it is not probable that *Auguſtus*, at ſuch a critical juncture, would take *Mæcenas* with him, and truſt the government of the city to another; his all was at ſtake, and he knew few upon whoſe fidelity to his intereſt and perſon he could depend, equal to *Mæcenas*. The beauties of this EPODE I have explained in the notes.

EPODE II.

The PRAISES of a COUNTRY-LIFE.

O how happy is the man, ſaith Alphius the uſurer with himſelf, who unconcerned in the hurry and buſtle of life, and free from all uſury, lives after the manner of the firſt race of men [1], and tills his hereditary lands [2] with his own oxen, not thoſe of another man: he is not rouzed by the martial ſound of the trumpet [3], nor dreads the enraged ſea [4]; he ſhuns the Forum [5], and is not tied down to a ſlaviſh attendance upon the great [6]. He joins his grown vines to the high poplars [7]; and lops off unſerviceable branches, to graft more uſeful ones in their place; or vieweth his lowing flocks feeding in a remote valley; or receiveth the honey dropping into clean veſſels;

ANNOTATIONS.

[1] *Lives after the manner of the firſt race of men.* The firſt race of mortals were huſbandmen and ſhepherds. But perhaps *Horace* does not allude to ſo remote an antiquity, and ſpeaks only of the ancient *Romans*, who lived in the country, and cultivated their own fields. *Lambinus: As the firſt race or generation of men, cities not being then built, lived in the country, and dwelt in woods; and neither tilled, delved, nor ſowed, &c. which life* Lucretius, Book V. *finely deſcribes. They led their lives like wild beaſts, ſtrolling up and down in the fields, in the heat of the day, in caves, and dens; nor was there found any ſkilful enough to govern the plough, nor did they know how to ſoften the earth with a ſpade, nor to ſet young ſprigs in the earth, nor to cut with hooks the old branches from the tall trees: the natural produce of the earth pleaſed them ſufficiently, which the rains had procured, and the earth of its own accord brought forth, &c.*

[2] *His hereditary lands, &c. Paterna rura.* This epithet is added, to diſtinguiſh theſe ruſtics from thoſe that farmed the lands of the republic; for, to live after the manner of the ancient *Romans*, they muſt cultivate the lands which they inherited from their anceſtors. *Torrentius: This is an elegant and fine poetical deſcription; for the poet repreſents him who lives in the country on his own grounds as happy, not he who has exerciſed the profeſſion of graziers, who farm of the ſtate, as the publicans, who paid a duty or farm-rent to the public for them; nor thoſe who bought and ſold cattle, by which, in* Horace's *time, more got eſtates, than by uſury; to ſuch a length this came, that, among other cares of the commonwealth, it alſo coſt* Auguſtus *ſome pains, by a law, to put a ſtop to it (as* Suetonius, *in his Life, ſays.) But after the manner of the firſt ages of the commonwealth, which* Plato, *in his* Books of the Republic, *very much commends, they continued to cultivate thoſe lands, which were left them by their parents, and conveyed them to their children after them; which life, as it is the moſt innocent, ſo it is moſt pleaſant.*

[3] *The*

The KEY.

If the ODES of *Horace* had been put according to the order of time in which they were written, this, as *Dacier* obſerves, and the *ninth* of this *Book* ſhould have been put after the *thirty-ſeventh* Ode of *Book* I. *Dacier*, *Des Prez*, *Du Hamel*, and *Rodellius*, place this EPODE in the year of the city 723; of *Horace*'s age 36; before CHRIST 28: ſo that from this preſent year 1739, it is 1767 years old.

EPODE II.

LAUDES RUSTICÆ VITÆ.

BEATUS ille, qui procul negotiis,
Ut priſca gens mortalium,
Paterna rura bobus exercet ſuis,
Solutus omni fœnore:
Nec excitatur claſſico miles truci,
Nec horret iratum mare;
Forumque vitat, & ſuperba civium
Potentiorum limina.
Ergo aut adultâ vitium propagine
Altas maritat populos;
Inutileſque falce ramos amputans,
Feliciores inſerit;
Aut in reductâ valle mugientium
Proſpectat errantes greges;
Aut preſſa puris mella condit amphoris;

ORDO.

QUàm *beatus* eſt (ſecum ait fœnerator Alphius) *ille* homo, *qui procul negotiis*, & *ſolutus* ab *omni fœnore*, *exercet paterna rura ſuis bobus*, non alienis, *ut gens priſca mortalium*: *nec miles excitatur truci claſſico*, *nec horret iratum mare*; *vitatque forum*, & *ſuperba limina potentiorum civium*. *Ergo aut maritat altas populos* cum *adultâ propagine vitium*; *inutileſque ramos amputans falce*, *inſerit feliciores*; *aut proſpectat errantes greges mugientium in reductâ valle*; *aut condit preſſa mella puris amphoris*;

ANNOTATIONS.

3 *The martial ſound of the trumpet.* In the original *claſſicum*. It denotes the ſignal given by muſical inſtruments to begin the fight, and is derived from the word *claſſis*, an army *by ſea* or *land*. *Des Prez*: *He ſleepeth a quiet and pleaſant ſleep, not awaked from it, as the ſoldier by the ſound of the trumpet.* Truci, *terrible*; *whatever belongeth to arms and war is rough, fierce, and terrible.*

4 *Nor dreads the enraged ſea.* Des Prez: *Nor, like traders and merchants, does he ſuffer the inconveniences of ſailing, and is unacquainted with the terrors of the raging deep.*

5 *He ſhuns the Forum.* Public debates and lawſuits involve thoſe, who are engaged in them, in inexpreſſible difficulties; nor is it to be eſteemed one of the leaſt bleſſings of a country-life, to have no concern in theſe endleſs jars. *Des Prez*: *He is free from the uneaſineſs of the court-noiſe. How great the fury, and how uneaſy is the labor of pleading?* Plutarch, *in his* Book of Uſury, *aſſerts, that the court is a wood or country of wicked men.* Anacharſis *writes, that it is a place authoriſed or appointed to cheat one another, and to give looſe reins to avarice.* Columella *ſays, In the court every one is allowed to bark like a dog, with a deſigned contrivance both againſt the innocent, and in defence of the guilty.*

6 *And is not tied down to a ſlaviſh attendance*, &c. *Et ſuperba civium potentiorum limina.* Thoſe, who have their dependence upon the great, are often diſappointed, nor can any favors be obtained, without ſuch a long attendance, and ſervile ſubmiſſion, as no great mind can bear.

7 *He joins his grown vines to the high*

sels; or sheareth his feeble sheep. Or, when autumn raises her head crowned with the fruits of the earth [8], how is he delighted to gather the mellow pears and purple-colored grapes, that he may make an offering of them to you, Priapus [9], and to you, father Sylvanus [10], who preside over the borders! Sometimes he lays himself down quietly under an aged oak; sometimes upon the flowery turf [11]. Mean time the waters fall from the mountains; the birds warble in the woods; and the fountains murmur as they issue in streams; all which invite to gentle sleep [12]. But when the stormy season of thundering Jupiter [13] begets rain and snow; then he diverts himself with his hounds [14], and forces the fierce boars into his nets; or with a polished staff [15] stretches out his slender snares, to entrap the destructive thrushes; and catches the timorous hare, or foreign crane [16], the grateful reward of his labors. Who among those innocent amusements would not forget the cares and anxieties of love [17]? But if, along with all these, a chaste and faithful wife should on her side undertake the management of domestic affairs, and look after the dear children (like a Sabine,

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lars. Des Prez: *After shewing that the husbandman is, in a great measure, free from those evils that accompany the several other conditions of life, viz. that of usurers, soldiers, merchants, lawyers, and dependents upon great men; he proceeds to take notice of the advantages and pleasures that attend rural retirement. There every season affords new delights. The spring is pleasant. In summer the gardens, fields, and flocks, flourish. Autumn abounds with fruit, and yields a mature crop; and the winter is proper for sport, as hunting and fowling.*

8 *When autumn raises her head crowned with the fruits of the earth.* Dacier: *This is a fine thought.* Horace *here represents the autumn as a God, who comes out of the earth, and who sheweth his head crowned with all sorts of fruits.*

9 *That he may make an offering of them to you, Priapus. Priapus* was the son of *Bacchus* and *Venus.* He was worshipped chiefly at *Lampsacus* near the *Hellespont*, whence he is called *Hellespontiacus*, *Virg. Georg.* IV. v. 111. His temple in *Rome* was in the *Esquiliæ*, where now is the statue of *Pasquin.* They made him an offering of fruits, in thankfulness for his care of preserving their crops from thieves and birds.

10 *Sylvanus*; see Book III. Ode xxix. *Dacier* says, the ancients acknowledged three *Sylvanus*'s, in the *Book of the limits of lands.* One is called *domestic*, consecrated to guard one's house; the second is called the *country Sylvanus*, consecrated to the shepherds; the third is called the *eastern Sylvanus*, to whom a grove was placed in the confines of the lands. The first is the same with the God *Lar*; the second with *Pan* or *Faunus*; the third is the same with *Mars.* *Horace* here speaks of the last, as the father and protector of the limits of lands.

11 *Sometimes upon the flowery turf.* Lambinus: *He calls the grass tough, because it strongly cleaveth to the earth.*—— Chabotius: *For grass with thick little roots, strongly and deeply rooted in the earth, taketh hold of the feet of those who walk upon it.*

12 *All which invite to gentle sleep.* The pleasant murmuring or purling of the waters, and singing of the birds, brings on insensibly agreeable sleep. So *Virgil* to *Tityrus*:

Sæpe levi somnos suadebit inire susurro.

It often by its gentle murmuring brings on sleep.

13 *But when the stormy season of thundering Jupiter. Annus hibernus tonantis Jovis. Annus* here is not taken for the whole

At tondet infirmas oves.
Vel, cùm decorum mitibus pomis caput
Autumnus arvis extulit,
Ut gaudet insitiva decerpens pyra,
Certantem & uvam purpuræ,
Quâ muneretur te, Priape, & te, pater
Sylvane, tutor finium!
Libet jacere modò sub antiquâ ilice;
Modò in tenaci gramine.
Labuntur altis interim ripis aquæ;
Queruntur in silvis aves;
Fonteſque lymphis obstrepunt manantibus;
Somnos quod invitet leves.
At cùm tonantis annus hibernus Jovis
Imbres niveſque comparat;
Aut trudit acres hinc & hinc multâ cane
Apros in obstantes plagas;
Aut amite levi rara tendit retia,
Turdis edacibus dolos;
Pavidumque leporem, & advenam laqueo gruem,
Jucunda captat præmia.
Quis non malarum, quas amor curas habet,
Hæc inter obliviscitur?
Quòd si pudica mulier in partem juvet
Domum atque dulces liberos

aut tondet oves infirmas. Vel, cùm autumnus extulit arvis caput decorum mitibus pomis, ut gaudet decerpens insitiva pyra, & uvam certantem purpuræ, quâ muneretur te, O Priape, & te, Sylvane pater, tutor finium! Modò libet jacere sub antiquâ ilice; modò in tenaci gramine. Aquæ interim labuntur altis ripis; aves queruntur in silvis; fonteſque obstrepunt manantibus lymphis; quod invitet leves somnos. At cùm annus hibernus tonantis Jovis comparat imbres niveſque; aut multâ cane trudit hinc & hinc apros acres in obstantes plagas; aut tendit amite levi retia rara, dolos turdis edacibus; et captat pavidum leporem, gruemque advenam laqueo, jucunda præmia. Quis inter hæc non obliviscitur malarum curarum, *quas curas amor habet? Quòd si mulier pudica in partem juvet*, curet, *domum atque dulces liberos*

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whole year, but for the season; for the Latins used *annus vernus* for the spring, *annus æstivus* for the summer, *&c. Tonantis Jovis.* Torrentius: *A poetical expression for the inclemency of the air at that season.*

14 *Then he diverts himself with his hounds. Multâ cane*, pro *multis canibus.* So Book I. Ode xv. *multo milite*, pro *multis militibus.* Chabotius: *This is a synecdoche, of unity, for a multitude or many hounds, which has the same force when one of the kind is taken for many. Some wrongly call this an enallage of number, which is a grammatical, not a rhetorical figure.*

15 *With a polished staff stretches out his slender snares. Des Prez:* Ames *is a fork or pole with which the net is held up, and stretched out to catch birds or fowls.*

16 *Or foreign crane. Varro de Re Rusticâ*, Lib. III. Cap. v. *Volucres partim advenæ sunt, ut hirundines ac grues; partim vernaculæ, ut gallinæ & columbæ. De illo genere sunt turdi adventitio, ac in Italiam quotannis trans mare advolant circiter æquinoctium autumnale; & eodem revolant ad æquinoctium vernum. Varro* in his Book of Country-affairs, Book iii. Chap. 5. *saith:* Fowls are partly foreign, as swallows and cranes; partly home-bred, as a hen and dove. Of the first kind are the thrushes, every year they fly over the sea into *Italy* about the autumnal æquinox, the 11th of *September*; and from it they fly back at the vernal æquinox, the 11th of *March.*

17 *Who among these innnocent amusements would not forget the cares and anxieties of love? Quis non malarum, &c. Des Prez: This is a* Greek *way of speaking, for,* Who among the delights (that attend a country-life) will not forget those evil cares, with which love torments? *Dacier: this is an excellent pleasant saying in the mouth of an usurer, who, for the most part, knows no other passion but that of covetousness.*

bine, or the induſtrious wife of an Apulian [18] ſcorched with the ſun), and in the evening make up a good fire [19] of old dry wood againſt the coming of her wearied huſband; and ſhutting up the joyful cattle, draws from themthe nouriſhing milk; and preſſing out wine of this year's growth, prepares an unbought repaſt [20]. Not the delicious ſhell-fiſh of the Lucrine lake [21], nor the turbot, or gilthead [22], driven ſometimes from the ſtormy eaſtern ſea upon our coaſts: not the fowls of Africa [23], or Ionic godwit [24], can pleaſe me better, or be taſted with greater reliſh, than the olives gathered from the fatteſt branches of the trees, or the herb ſorrel that delights in the meadows [25], and mallows ſalutary to a diſeaſed body, or a lamb ſlain upon the feaſt of the Terminalia [26], or kid taken from the wolf [27]. During theſe repaſts, how pleaſant is it to behold the ſheep returning home from their plentiful paſtures, and the wearied oxen drawing with languid neck the inverted plough! What contentment to ſee himſelf ſurrounded with the whole troop of

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18 *Sabine, or Apulian.* In *Horace*'s time it was rare to meet with a wife who was willing to live in the country, and take upon herſelf the care of houſhold-affairs. Luxury was come to a great height, nor could they be prevailed on to paſs a few days in the country, unleſs upon a party of pleaſure. This had rendered it neceſſary for thoſe who had eſtates, to farm them out, that they might be tilled and manured. *Horace* therefore is obliged to fly to the *Sabines* and *Apulians* for examples, who ſtill retained their ancient frugality.

19 *A good fire. Sacrum. Des Prez:* 'Sacred on account of the *Lares*, the 'Houſhold-gods, and of *Veſta*. He calls 'the fire ſacred, either becauſe it was 'conſecrated to *Veſta*, or becauſe it was 'the altar of the Houſhold-gods.'

20 *Prepares an unbought repaſt. Dacier:* 'A man who hath land, a farm, 'or an eſtate, and is a good manager, 'ought to buy nothing for his own eating and drinking. This is a precept of '*Cato: Patrem-familias vendacem non emacem eſſe oportet.* A father of a family 'ought to be a ſeller not a buyer.'

21 *Not the delicious ſhell-fiſh of the Lucrine Lake. Conchylia* is a general word for all kinds of ſhell-fiſh, as the oyſter, cockle, periwinkle, &c. *Horace* means here oyſters, becauſe he ſpeaks of the *Lucrine*, a lake of *Campania*, between *Baiæ* and *Cumæ*, plentifully ſtored with theſe fiſh. But from an earthquake in the year 1538, a hill, in place of the lake, ſtarted up, which is called *Mons Cineræus*, the hill of aſhes; ſo that nothing of the lake now remains but a dirty quag. *Baudrand* ſays he has ſeen it many times.

22 *Or gilthead. Pliny*, Book IX. Cap. xvii. gives this the preference to all other fiſh. *Nunc ſcaro datur principatus, qui ſolus piſcium dicitur ruminare, herbiſque veſci, non aliis piſcibus; mari Carpathio frequens*, &c. Now the preference is given to the *ſcarus* or gilthead, which only of all fiſh is ſaid to chew the cud, and live upon herbs, not on other fiſh; frequently to be found in the *Carpathian* Sea.

23 *Not the fowls of Africa. Des Prez:* 'An *African* hen is that which moſt people call a *Numidian* hen, like to a *Guinea* or *Turkey* hen, except that it has a 'fiery red top and comb on its head, both 'which are blue in the *Turkey* hen.'

24 *Or Ionic godwit. Attagen Ionicus. Des Prez:* 'An *Aſian* partridge, by ſome. '*Ionia* is a country of *Leſſer Aſia*, near to '*Caria*, where thoſe famous cities *Epheſus* 'and *Miletus* were.'

25 *Or the herb ſorrel that delights in the meadows. Des Prez:* 'Dioſcorides ſays, it 'ſtrengthens the ſtomach, purges the belly, provoketh to urine, and reſtoreth the 'appetite. *Pliny*, Book XX. Chap. xxii. '*Lapathum*, ſorrel, has excellent effects; 'there is one kind of it which is ſown,

another

(Sabina qualis, aut peruſta ſolibus
Pernicis uxor Appuli),
Sacrum vetuſtis exſtruat lignis focum
Laſſi ſub adventum viri;
Claudenſque textis cratibus lætum pecus,
Diſtenta ſiccet ubera;
Et horna dulci vina promens dolio,
Dapes inemptas apparet.
Non me Lucrina juverint conchylia,
Magiſve rhombus, aut ſcari,
Si quos Eois intonata fluctibus
Hyems ad hoc vertat mare:
Non Afra avis deſcendat in ventrem meum,
Non attagen Ionicus
Jucundior, quàm lecta de pinguiſſimis
Oliva ramis arborum,
Aut herba lapathi prata amantis, & gravi
Malvæ ſalubres corpori,
Vel agna feſtis cæſa Terminalibus,
Vel hœdus ereptus lupo.
Has inter epulas, ut juvat paſtas oves
Videre properantes domum!
Videre feſſos vomerem inverſum boves
Collo trahentes languido;

(qualis Sabina, aut uxor Appuli pernicis peruſta ſolibus), exſtruat ſacrum focum vetuſtis lignis ſub adventum laſſi viri; claudenſque lætum pecus textis cratibus, ſiccet diſtenta ubera; & promens horna vina dulci dolio, apparet inemptas dapes. Non me Lucrina conchylia magìs juverint, rhombuſve, aut ſcari, ſi quos hyems intonata vertat Eois fluctibus ad hoc mare: nòn Afra avis deſcendat jucundior in ventrem meum, non attagen Ionicus, quàm oliva lecta de pinguiſſimis ramis arborum, aut herba lapathi amantis prata, & malvæ ſalubres gravi corpori, vel agna cæſa feſtis Terminalibus, vel hœdus ereptus lupo. Inter has epulas, ut juvat videre paſtas oves properantes domum! videre feſſos boves trahentes collo languido vomerem inverſum; vernaſque, examen

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'another wild. It grows in fens, hath ſharp 'leaves, is of the colour of white beet, 'and has a very ſmall root. Our country-'men call it *rumex*. *Prata herba*, for '*pratenſis herba*; the figure *Heteroſis*, 'where the nominative plural of the ſub-'ſtantive is put for the nominative ſin-'gular of the adjective.'

26 *Or a lamb ſlain upon the feaſt of the Terminalia.* *Des Prez*: 'In the feaſt of 'the God *Terminus*, whom the ancients 'worſhipped as the keeper and defender 'of the limits and bounds of each man's 'lands.' So *Feſtus*: 'His feſtival was ce-'lebrated upon the twenty-firſt of *Fe-'bruary*, by the appointment of *Numa*.' *Chabotius*: 'They celebrated this feaſt, and 'ſacrificed a lamb every year on the tenth 'of the calends of *March*, which day is 'the 20th of *February*, by the command 'of *Numa Pompilius*, who commanded him 'and his oxen to be accurſed, who 'ploughed up his neighbour's land-'marks; as *Feſtus* writeth, and *Ovid* in 'his ſecond Book of *Faſti*.'

27 *Or kid taken from the wolf.* *Chabotius*: 'But the reaſon why kids, or the 'like, bitten by the wolf, became more 'tender, is given by *Plutarch* in his ſecond 'Book of *Banqueting*, Problem ix. Be-'cauſe in the ſpirit of a wolf, there is 'ſuch a fiery heat, that it can ſoften and 'melt the hardeſt bones in his ſtomach; 'therefore when hard things are bit by 'him, they are eaſily ſoftened. Many glut-'tonous people thought, that kids taken 'from the jaws of the wolf were equally 'as good as thoſe fed about *Tibur*. *Juvenal*, 'Sat. xi. 65.'

De Tiburtino veniet pinguiſſimus agro
Hœdulus, & toto grege mollior, inſcius herbæ.

The fatteſt kid ſhall come from Tibur (a city 16 miles from *Rome*), *and more tender than any of the herd, who never eat a leaf of graſs*; that is, were very young. 'The 'author of a certain Book of Proverbs has 'no regard to this phyſical reaſon, when 'he expounds the proverb, Ἐκ στόματος τοῦ λύκου, from the mouth of the wolf; 'which, he ſays, is uſed concerning any 'thing recovered, which was thought 'irrecoverable; whereas he ſhould have 'ſaid, the thing ſo in danger of being 'loſt was more pleaſant, when recovered, 'than it was before that danger.'

his domeſtics [28], whoſe number denotes the riches of their maſter! The uſurer Alphius when he had ended this diſcourſe [29], already reſolved upon a country-life, takes in all his money upon the Ides, and ſeeks to lay it out again upon the Calends.

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28 *Surrounded with the whole troop of his domeſtics. Examen.* He compares them to a beehive; and well he may, for they have a hand in making honey for the family; the flocks, herds, and lands, would not yield ſo much without their induſtry. *Circum*, about. *Dacier* ſays, the fire-place was in the middle of the houſe, ſo that many could eaſily ſit round it.

29 *The uſurer Alphius, when he had ended this diſcourſe. Des Prez.* 'This is ſaid ſatirically

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The KEY.

IF we conſider the works of nature and art, as they are qualified to entertain the imagination, we ſhall find the laſt very defective in compariſon of the former; for though they may ſometimes appear as beautiful or ſtrange, they can have nothing in them of that vaſtneſs and immenſity, which afford ſo great an entertainment to the mind of the beholder. There is ſomething more bold and maſterly in the rough careleſs ſtrokes of nature, than in the nice touches and embelliſhments of art. In the wild fields of nature the ſight wanders up and down without confinement, and is fed with an infinite variety of images, without any certain ſtint or number. For this reaſon, we always find the poet in love with a country-life, where nature appears in the greateſt perfection, and furniſheth out all thoſe ſcenes that are moſt apt to delight the imagination. So *Horace*, Epiſt. II. Book II. v. 77.

Scriptorum chorus omnis amat nemus, & fugit urbes.

'All the company of poets love woods, and fly cities,' which are full of ſmoke, tippling, carouſing, and uſurers, who have no

pleaſure

Poſitoſque vernas, ditis examen domûs,
Circum renidentes Lares!
Hæc ubi locutus fœnerator Alphius,
Jam jam futurus ruſticus,
Omnem relegit Idibus pecuniam,
Quærit Calendis ponere.

ditis domûs, poſitos circum renidentes Lares! Ubi fœnerator Alphius locutus eſt hæc, quaſi jam jam futurus ruſticus, relegit omnem pecuniam Idibus, Calendis verò quærit ponere.

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'cally, and with a ſcoffing reproach againſt 'the covetous uſurer. For *Horace* ſhews 'here, that this uſurer was not content, 'as others, to have *cent. per cent.* for his 'money lent monthly, but he would have 'it every half-month; that is, by accu- 'mulating intereſt upon intereſt, without 'any regard to juſtice or honeſty.'

The KEY.

pleaſure in any thing but that of cheating their neighbours, and amaſſing of riches, not having the heart to make a right uſe of them. In this beautiful *Epode*, *Horace* brings in *Alphius* as an uſurer, moſt artfully ſetting forth all the advantages of a country-life; and notwithſtanding theſe, he, *like the dog to the vomit, and the ſow to the wallowing in the mire*, returns to his own puddle of uſury again. This makes *Dacier* ſay, that it is one of the moſt beautiful Odes of *Horace*, but has poiſon in the tail. I ſay, that it is a complete ſatire and banter upon all thoſe poor wretches, and proves that *the love of money is the root of all evil.* Thoſe perſons, who are infected with this plague, pierce themſelves through with many ſorrows, they cheat their neceſſitous neighbours, ſtarve their own wives and children, and themſelves, in the middle of their abundance: and *Horace* farther inſinuates, that they do this not out of ignorance, but though they know the right, yet they act the wrong part.

What time this EPODE was written is uncertain.

EPODE

EPODE III.

To MÆCENAS.

He expreſſeth his hatred of garlic, which he had eaten when he ſupped with him.

IF any one with impious hands hath broke the neck of his aged father [1], let him, as a puniſhment, eat garlic, more hurtful than hemlock [2]. O the hard and unconquerable ſtomachs of reapers [3]! What poiſon is this that rages in my bowels [4]? Hath the blood of vipers boiled with theſe herbs deceived me [5]? Or hath Canidia [6] touched theſe poiſonous diſhes? Without doubt Medea [7], when ſhe admired Jaſon [8], as the faireſt

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1 *If any one with impious hands hath broke the neck of his aged father.* Lambinus: *Id eſt, ſi quis poſthac patrem ſenem ſtrangulaverit, aut jugulaverit, non cicutam, aut aliud uſitatum venenum, ſed allium quovis veneno pernicioſius ac præſentius edat.*——'That is, 'if any one hereafter ſhall have ſtrangled, 'or killed, or cut the throat of his old 'father, let him not eat hellebore, or any 'other accuſtomed poiſon, but garlic, 'which is a more pernicious and haſty 'death.' *Des Prez: Vel ex Ode hâc intellige, ſtudioſe lector, nullum eſſe adeo exile & ſterile argumentum, quod vena dives non queat amplificare & locupletare. Sic* nucem *Ovidius*, culicem *Virgilius*, *Homerus* pugnam ranarum ac murium, *Horatius* verò caſum arboris, Lib. ii. Odę xiii. *hìc autem* allium, *eleganti carmine proſecuti ſunt.* 'Even from 'this Ode learn, ſtudious reader, that there 'is no argument or ſubject ſo poor and 'barren, that a rich poet's vein or genius 'cannot enlarge and expatiate upon. So 'Ovid upon a *Nut*, *Virgil* upon a *Gnat* or 'little *Fly*, *Homer* upon the *Battle of the* 'Frogs *and Mice*, *Horace* alſo upon the 'Fall *of a Tree*, B. II. Ode xiii. and 'here upon *Garlic*; all of them have 'made elegant poems upon theſe inſigni-'ficant ſubjects.'

2 *Let him, as a puniſhment, eat garlic more hurtful than hemlock.* Des Prez: *Cicuta enim frigore quidem ſuo nativum calorem ſine dolore extinguit; at allium torquet, adurit, enecat. Cicutæ ſuccum morte damnati bibere cogebantur apud Athenienſes. Plin.* Lib. XXV. Cap. xiii. *Cicuta, inquit, venenum eſt publica Athenienſium pœna inviſa. Ita Socrates extinctus. Vide Perſ. Sat.* iv. v. 2. 'Hemlock by its cold quality extinguiſh-'eth the natural heat without pain; 'but garlic torments, burns, kills. Thoſe 'who were condemned to die among the '*Athenians*, were forced to drink the 'juice of hemlock. *Pliny*, Book XXV. 'Chap. xiii. ſays, Hemlock is the hate-'ful public puniſhment among the *Athe-'nians*. So *Socrates* was cut off. See *Perſ.* 'Sat. iv. v. 2.'

3 *O the hard and unconquerable ſtomachs of reapers!* Des Prez: *Quæ, videlicet, impunè devorent & concoquant allium, quod meis in præcordiis ita ſævit.* 'Who, namely, 'without any harm can eat and digeſt gar-'lic, which ſo cruelly rages in my bow-'els.' He admireth the reapers, whoſe ſtomachs are able to digeſt, and who, as *Dacier* ſays, uſe it as a counter-poiſon. They commonly mixed it with thyme, as in *Virgil*'s ſecond Eclogue:

Theſtylis & rapido feſſis meſſoribus æſtu
Allia ſerpyllumque, herbas contundit olentes.

'And *Theſtylis* pounded thyme and gar-'lic, ſtrong-ſcented herbs, for the reap-'ers ſpent with heat and toil.' *Galen, Therapeut.* Lib. xii. *allium vocat ruſticorum theriacam.* 'Galen, in his 12th Book of 'Medicines, calls garlic the remedy of 'the country-people againſt poiſon.'

4 *What poiſon is this that rages in my bowels?* Des Prez: *Quod genus eſt illud veneni, quo ſic diſcrucior? Allium ſanè utpote calidum, acre, grave olens, coctu etiam*

EPODE III.

Ad MÆCENATEM.

Deteſtatur allium, quod apud ipſum cœnam comederat.

PARENTIS olim ſi quis impiâ manu
Senile guttur fregerit,
Edat cicutis allium nocentius.
O dura meſſorum ilia!
Quid hoc veneni ſævit in præcordiis?
Num viperinus his cruor
Incoctus herbis me fefellit? An malas
Canidia tractavit dapes?
Ut Argonautas præter omnes candidum
Medea mirata eſt ducem,

ORDO.

SI quis olim fregerit impiâ manu ſenile guttur parentis, edat allium nocentius cicutis. O dura iliæ meſſorum! Quid hoc veneni eſt, quod ſævit in meis præcordiis? Num viperinus cruor incoctus his herbis me fefellit? An Canidia tractavit malas dapes? Certè *ut Medea mirata eſt Jaſonem ducem candidum præter omnes Argonautas, perunxit*

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tiam difficile, ſtomacho delicatiori, ac temperamento fervidiori & μικροχόλῳ, ſeu amariori bili obnoxio, quale habebat Horatius, grave eſſe debebat: at contrà, homini frigidiori vel robuſtiori ſalubre eſt. Suidas ait, Thraces alliis delectari, nec immeritò, allia quippe calida ſunt; illi verò frigidam incolunt regionem. 'What kind of poiſon 'is this, with which I am ſo tormented? 'Garlic truly is hot, as being ſharp, of an 'ill ſmell, alſo difficult of digeſtion to a 'more delicate ſtomach, or hotter temper-'ament, and liable to a more bitter bile, 'ſuch as *Horace* had, muſt be pernicious: 'but to a man of a cold or ſtronger conſti-'tution it is wholeſome. *Suidas* ſays, 'that the *Thracians* delight in garlic, not 'without reaſon, becauſe it is hot; and 'they live in a cold country.'

5 *Hath the blood of vipers boiled with theſe herbs deceived me?* Des Prez: *An verò allium iſtud incoctum fuerat in viperino ſanguine, quod imprudens ego devoraverim?* 'Had this garlic been boiled in viper's 'blood, which I imprudently have ſwal-'lowed?'

6 *Canidia*; ſee Ode v. of this Book.

7 *Without doubt Medea.* The daughter of *Æetes* king of *Colchos*, a wicked ſorcereſs. She entertained *Jaſon* and the *Argonauts*, and, falling in love with him, taught him how to tame the brazen-footed bulls, and caſt the dragon into a deep ſleep, that he might carry off the golden fleece; which being done, he fled, taking her and her brother along with him. But fearing to be overtaken by her father, who purſued them, ſhe cut her brother *Abſyrtus* in pieces, and ſtrewed his limbs in the way to ſtop his purſuit. *Jaſon*, at his return, married her, and had two ſons by her, whom ſhe murdered in revenge, becauſe *Jaſon* had married *Creüſa*, the daughter of the king of *Corinth*; and ſent a box to the bride as a preſent, which ſhe opening, the fire burſt out and burnt her and the palace. After this, ſhe fled to *Athens*, where ſhe married old *Ægeus*, and had a ſon by him called *Medus*, with whom ſhe flew away to that part of *Aſia*, which from him was called *Media*. See *Seneca*'s *Medea*.

8 *Admired Jaſon.* The ſon of *Æſon* king of *Theſſaly* and *Polymela*, or, as others, *Alcymede*. His father dying left his brother *Pelias* his ſon's guardian, who ſent his nephew on an hazardous enterpriſe, to fetch the golden fleece, in hopes he might not return. He manned the ſhip *Argos* with the flower of *Theſſaly*, and married at *Colchos* the king's daughter *Medea*, who fell in love with him, taught him how to tame the brazen-footed bulls, and caſt the watchful dragon, that kept the fleece, into a ſleep, and carried it and *Medea* along with him. The noblemen, who went with *Jaſon*, were called *Argonauts*, from the ſhip *Argos*, and *nautæ*, a mariner.

9 *She*

fairest and loveliest of all the Argonauts, anointed him with this garlic, when he went to bring under an unknown yoke the bulls that vomited flames: with these she poisoned the fatal presents wherewith she avenged herself of her rival [9], and fled through the air in a chariot drawn by winged serpents [10]. Never did the stars raise more pernicious vapours in thirsty Apulia [11]; nor the fatal present of Deianira [12] kindle a more raging fire in the body of indefatigable Hercules. But if, pleasant Mæcenas [13], you ever again desire such a ragout; I pray heaven that your mistress may put her hand upon your mouth when you offer to kiss her, and lie in the fartheſt part of the bed [14] to shun you.

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9 *She revenged herself of her rival.* *Dacier*: *Jason*, in his return to *Colchis* with *Medea*, passed through *Corinth*, and became enamoured with *Glauca* the daughter of the king. *Medea*, out of despair upon this ingratitude, resolved to revenge herself upon her rival, and, to execute it, she sent the bride a magnificent wedding-garment, and a crown of gold, which she had poisoned. The presents had their effect; for the same moment *Glauca* put them on, she found herself scorched by a fire, which could not be put out. *Euripides* has made a fine tragedy upon this story, called *Medea*. *Horace* calls *Glauca*, *pellex*, a rival or concubine, because she married *Jason*, who had then a wife alive.

10 *In a chariot drawn by winged serpents.* Dacier: *Apollodorus*, in the end of his first Book, says, that having received from the Sun a chariot drawn by winged dragons, she got into it, and fled to *Athens*. It was probably a ship, whose stern had carved or painted upon it, a chariot of the sun drawn by dragons.

11 *Apulia*; see Book I. Ode xxxiii.

12 *The fatal present of Deianira.* The daughter of *Oeneus* king of *Ætolia*. She was betrothed first to *Achelous*, and afterwards to *Hercules*, who designing to cross a river, *Nessus* the *Centaur* offered to help his bride over; but *Hercules* being on the other side, he would have ravished her; whereupon *Hercules* shot him with an arrow

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The KEY.

NATURE delights in the most plain and simple diet. Every animal but man keeps to one dish. Herbs are the food of this species, fish of that, and flesh of a third. Man falls upon every thing that comes in his way; not the smallest fruit or excrescence of the earth, scarce a berry or mushroom can escape him. It is impossible to lay down any determinate rule for temperance; because what is luxury in one, may be temperance in another: but there are few who have lived any time in the world, who are not judges of their own constitutions, so far as to know what kinds, and what proportions of food do best agree with them. *Horace*, who loved temperence, having supped with *Mæcenas*, and eat a plate or sallad of herbs, in which was mixed some garlic, finding himself much out of order by it next day, writ this EPODE to him, shewing the sad condition he was in, that had he taken the strongest poison, he could not

Ignota tauris illigaturum juga,
Perunxit hoc Jaſonem:
Hoc delibutis ulta donis pellicem,
Serpente fugit alite.
Nec tantus unquam ſiderum inſedit vapor
Siticuloſæ Apuliæ;
Nec munus humeris efficacis Herculis
Inarſit æſtuoſius.
At, ſi quid unquam tale concupiveris,
Jocoſe Mæcenas; precor
Manum puella ſuavio opponat tuo,
Extremâ & in ſpondâ cubet.

eum *hoc* allio, *illigaturum ignota juga tauris: ultæ pellicem donis delibutis hoc, fugit ſerpente alite. Nec unquam tantus vapor ſiderum inſedit ſiticuloſæ Apuliæ; nec munus æſtuoſius inarſit humeris efficacis Herculis. At, jocoſe Mæcenas, ſi unquam tale quid concupiveris; precor* ut *puella opponat manum ſuavio tuo, & cubet in ſpondâ extrema.*

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row poiſoned with the blood of the *Hydra*. He, inſtantly dying, gave to *Deianira* a garment died with his own blood, telling her, that, if her huſband wore it, he could love no other woman but herſelf. She afterwards hearing that her huſband was fallen in love with *Iole* in *Eubœa*, ſent that garment to him, who, having put it on, fell mad; whereupon he ſlew *Lycas*, who brought it, and threw himſelf into a ſacrificing fire, which he had made on mount *Oeta*. *Deianira*, hearing of it, ſlew herſelf with his club; of whoſe blood ſprang the herb *Nymphæa*, or *Heracleon*, a water lily or roſe; ſee *Ovid. Met.* XIX. *Fab.* iii.

13 *Pleaſant Mæcenas. Jocoſe Mæcenas.* Lambinus: *Opportunè hoc loco jocoſum appellavit, de Mæcenatis oſculis & rebus amatoriis verba facturus, ut notat Porphyrio.* 'The poet in this place very opportunely 'calls *Mæcenas* jocoſe or pleaſant, being 'to ſpeak of his kiſſes or love-affairs, as 'Porphyrio notes.'

14 *In the fartheſt part of the bed.* Lambinus: *Et ſeſe quam longiſſimè abs te removeat, neque ſe tibi complectendam potiendamque præbeat.* 'May ſhe keep at as great 'diſtance from you as poſſible, nor allow 'you to draw near and embrace her.'

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not have been worſe, for that would have cut him off ſoon; whereas this kept him under pain and torment. *Mæcenas* loved *Horace*'s company in the time of vacation from buſineſs ſo much, that he ſent oftner for him than his conſtitution could well allow of. *Horace*, in his own artful way of reproving him for his feaſting too often, and that he might excuſe himſelf with a joke, and at the ſame time afford him ſome diverſion, writ this ODE, where, in the concluſion, he ſays, that his prayer to the Gods was, that whenever *Mæcenas* eat garlic again, his miſtreſs might put her hand to her mouth, and refuſe his kiſſing her, becauſe of the rank unpleaſant ſmell he had of it, that ſhe might lie in the fartheſt ſide of the bed, and ſhun his embraces.

It is not known what time this Ode was written, only we may ſuppoſe it was when *Mæcenas* was a bachelor, becauſe he ſpeaks here of his miſtreſs.

EPODE

EPODE IV.

To VELLEIUS MENAS.

The Freedman of POMPEY the Great.

He inveighs againſt his pride upon the change of his condition.

THERE is not naturally a greater averſion between the wolf and the lamb [1], than between thee and me, O Menas [2], whoſe back is hardened by the blows of the whip, and whoſe legs yet bear the marks of the chain. Although you walk through the ſtreets proud of your amaſſed wealth [3], yet fortune can make no change in your condition [4]. Don't you obſerve, as you paſs through the ſacred way with your robe of ſix ells long [5], that the people turn away from you in open teſtimony of their indignation? This wretch, ſay they, who has been ſo often beat with the Triumvirs' rods until the public crier was wearied [6], now ploughs a thouſand acres of Falernian ground, and crouds the Appian Way [7] with his equipage; he takes his ſeat among the firſt of the order of knights, in contempt of the law of Otho [8]. To what purpoſe is it to ſend ſo powerful a fleet againſt pirates [9] and a band of ſlaves, if this wretch is made a military tribune [10]?

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1 *Between the wolf and the lamb.* This antipathy many ancient writers have repreſented as the moſt remarkable in all animals. *Chabotius: Quantas habent naturâ inſitas inter ſe inimicitias lupi & agni, tantas ego tecum gero.* 'As great an enmity and 'averſion as the wolves and lambs natu-'rally have to one another, ſo great do I 'bear to you.' *Dacier:* There is ſo great an antipathy between the lambs and the wolves, that the philoſophers aſſert, that the ſimple or bare howling of the wolves will kill the tender lambs. And which is yet more incredible, he ſays, that two drums, whereof one is covered with a wolf's, the other with a lamb's ſkin, if they beat them both at the ſame time, you will only hear that which is covered with the wolf's ſkin; that which is covered with the lamb's ſkin, you cannot hear, but is as ſilent as if none were beating on it.

2 *Menas.* This *Menas* had been a ſlave, and was made free by *Pompey* the Great. After his maſter's death he took part with *Sextus Pompeius* his ſon, who made him admiral of his fleet againſt *Auguſtus*. But betraying his high truſt, he went over to *Auguſtus*, and was by him made a *Roman* knight. Next year, he left *Auguſtus*, and joined *Sextus* again, whom he ſoon after quitted a ſecond time. *Auguſtus* finding him very ſerviceable in the war, and unwilling to diſguſt him again, made him a military tribune. He was a pirate before he ſerved *Pompey* the Great, and had been frequently whipped, puniſhed, and in chains.

3 *Proud of your amaſſed wealth.* He had enriched himſelf greatly under *Pompey* the Great and his ſon, who ſuffered himſelf to be entirely governed by his ſlaves and tradeſmen. *Velleius* ſays of him, that he was *libertorum ſuorum libertus, ſervorumque ſervus*; the freedman of his freedmen, and ſlave of his ſlaves.

4 *Fortune can make no change in your condition.* All the care that young *Pompey* and *Auguſtus* had taken to obliterate the meanneſs of his birth by the honors they heaped upon him, was in vain. Do what they would, he was a freedman, and had been once a ſlave.

5 *Robe*

EPODE IV.

Ad VELLEIUM MENAM.

Libertum POMPEII *Magni.*

Inſectatur ſuperbiam ex mutatâ ejus conditione.

LUPIS & agnis quanta ſortitò obtigit,
Tecum mihi diſcordia eſt,
Ibericis peruſte funibus latus,
Et crura durâ compede.
Licèt ſuperbus ambules pecuniâ,
Fortuna non mutat genus.
Videſne, ſacram metiente te viam
Cum bis ter ulnarum togâ,
Ut ora vertat huc & huc euntium
Liberrima indignatio?
Sectus flagellis hic triumviralibus
Præconis ad faſtidium,
Arat Falerni mille fundi jugera,
Et Appiam mannis terit;
Sedilibuſque magnus in primis eques,
Othone contempto, ſedet.
Quid attinet tot ora navium gravi
Roſtrata duci pondere
Contra latrones atque ſervilem manum,
Hoc, hoc tribuno militum?

ORDO.

Quanta diſcordia ſortitò obtigit lupis & agnis, tanta mihi eſt tecum, O Mena, peruſte quod ad *latus funibus Ibericis, &* qui habes *crura durâ compede. Licèt ambules ſuperbus pecuniâ, fortuna non mutat genus. Te metiente ſacram viam cum togâ bis ter ulnarum, videſne, ut libertina indignatio euntium vertat ora huc & huc? Hic ſectus flagellis triumviralibus ad faſtidium præconis, arat mille jugera fundi Falerni, & terit Appiam mannis; magnuſque eques in primis ſedilibus ſedet, Othone contempto. Quid attinet tot ora roſtrata navium duci gravi pondere contra latrones atque ſervilem manum, hoc, hoc tribuno militum?*

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5 *Robe of ſix ells long.* Des Prez: *Amplum gerebant nobiles togam & laxiſſimam; contrà anguſtam & arctam pauperes. Quidam hìc volunt ſignificari latum clavum, quæ veſtis ſex ulnarum eſſet, & propria Tribunorum, ut & aliorum magiſtratuum.* 'The nobleſmen wore long and looſe gowns; the 'vulgar a narrow and ſtrait one. Some 'think this is meant of the *latus clavus*, 'a robe ſix ells long, which was proper to 'the tribunes and other magiſtrates.'

6 *Until the public crier was wearied.* *Dacier:* At *Rome*, when they puniſhed any one in public, a crier went before, who publiſhed, with a loud voice, the crime for which he ſuffered.

7 *Crouds the Appian Way.* This was the fineſt and moſt frequented of all the public ways. *Menas* went along it to his eſtate in *Campania*.

8 *In contempt of the law of Otho.* *L. Roſcius Otho*, a tribune of the people, who had aſſigned ſeats in the theatre for the equeſtrian order, diſtinct from thoſe of the ſenators. The ſame law forbid freedmen, and thoſe of the loweſt claſs of the people, to be made knights. *Ex infimo genere hominum equitem fieri non licere.* No doubt, thoſe were alſo excluded, who had been chaſtiſed by order of the triumvirs.

9 *Pirates and a band of ſlaves.* For young *Pompey* had received into his ſervice all the corſairs and ſlaves he could find, and of them made a conſiderable army.

10 *Military tribune.* It ſeemed very odd to the *Romans* to ſend againſt theſe corſairs and ſlaves a military tribune, who had himſelf once followed the ſame courſe of life. They apprehended he would have ſome conſiderable command in the fleet: but *Auguſtus*, who had no confidence in him, ſent him with the ſimple degree of *military tribune*.

The

The KEY.

MENAS, as we have before obſerved, had, by frequent revolts, rendered both parties jealous of him *Auguſtus*, upon his joining him the ſecond time, finding that he might be of great ſervice to him in the war, as he had been intruſted with all *Pompey*'s ſecrets, and unwilling to diſguſt him by too great a neglect, had created him a military tribune. However, he ſecretly deteſted his perfidy and ingratitude, and looked upon him as a wretch who was not worthy of any ſhare of his confidence. This was what gave *Horace*

EPODE V.

Againſt CANIDIA a Sorcereſs.

O Heavenly Powers, whatever you are [1], who govern the earth and mankind, what means this tumult? or why are the looks of all theſe women ſo ſtern at me alone [2]? I conjure you, Canidia [3], by your own children, if Lucina invoked aſſiſted at their birth [4]; I beſeech you by this vain ornament of purple [5], by Jupiter who will ſeverely puniſh this wickedneſs; tell me why you thus frown upon me like a cruel ſtepmother [6], or a ſavage tiger wounded by a dart? As the unhappy youth ſtood thus complaining, they ſtript him of his ornaments the marks of his quality [7], and expoſed his naked body, ſo beautiful as might have ſoftened the hardened breaſts of the Thracians. Then Canidia, having her hair diſhevelled and wreathed with ſerpents,

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1 *O heavenly Powers, whatever you are. At O Deorum quicquid. Quicquid Deorum* was a common expreſſion among the *Romans*, when all the Gods were implored at once, or when they ſwore by them. *Livy*, Book xxiii. Chap. 9 *Paucæ horæ ſunt, intra quas jurantes per quidquid Deorum eſt, dextræ dextras jungentes, fidem obſtrinximus.* 'It is but a few hours, ſince invoking all 'the heavenly Powers, and joining right 'hand to right hand, we bound ourſelves 'by a ſolemn oath.'

2 *So ſtern at me alone.* All the witches had their eyes eagerly fixed upon the boy, either the better to carry on their enchantments, or prevent his eſcape. *Intenti* is probably underſtood, as in that of *Livy*.—*Quid in unum intenti omnium oculi? Why are the eyes of all intent upon one?*

3 *I conjure you, Canidia.* The old ſcholiaſt tells us that *Canidia* is a feigned name, and that *Horace* here ſpeaks of a celebrated ſorcereſs, called *Gratidia*, who lived at *Naples*; it being forbid by the laws to name any perſon, and revile them. But this law was made againſt calumniators, and not againſt thoſe who laſhed only ſuch as deſerved cenſure. So far from incurring any penalty, that they were ſure of the emperor's approbation. Thus, *Horace* is not ſatisfied with ſimply deſigning *Canidia* by her own name; but further diſtinguiſhes her by that of her father, in the firſt Satire of the ſecond Book.

Canidia Albuti quibus eſt inimica, venenum.

Canidia *the daughter of* Albutius, *threatens with her poiſons all thoſe whom ſhe hates.*

4 *If Lucina invoked aſſiſted at their birth.* *Lucina* the ſame with *Diana*, who aſſiſted at the birth of *children*; and is call-

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race the boldneſs to write againſt him, and treat him ſo ſatirically in this ODE, which, without doubt, he would not have ventured to do, had *Menas* been as much in favor with *Auguſtus*, after his ſecond, as after his firſt revolt.

This EPODE, therefore, as *Dacier* obſerves, muſt have been written in the 30th year of *Horace*'s age, and 717th year of the city; for the year following *Menas* was ſlain at the ſiege of *Belgrade* in *Pannonia*.

EPODE V.

In CANIDIAM *Veneficam.*

ORDO.

ATQUE O Deorum quicquid in cœlo regit
Terras & humanum genus,
Quid iſte fert tumultus? aut quid omnium
Vultus in unum me truces?
Per liberos te, ſi vocata partubus
Lucina veris adfuit;
Per hoc inane purpuræ decus precor,
Per improbaturum hæc Jovem;
Quid ut noverca me intueris, aut uti
Petita ferro bellua?
Ut hæc trementi queſtus ore conſtitit
Inſignibus raptis puer,
Impube corpus, quale poſſet impia
Mollire Thracum pectora.
Canidia brevibus implicata viperis
Crines & incomptum caput,

ATQUE O quicquid Deorum in cœlo regit terras & humanum genus, quid fert iſte tumultus? aut quid, quare, *vultus omnium* apparent *truces in me unum? Precor te per liberos, ſi Lucina vocata adfuit veris partubus*; precor te *per hoc inane decus purpuræ, per Jovem hæc improbaturum*; *quid*, cur, *intueris me ut noverca, aut uti bellua petita ferro? Ut puer queſtus hæc ore trementi conſtitit inſignibus raptis, corpus impube, quale poſſet mollire impia pectora Thracum.* Tum *Canidia implicata crines & incomptum caput brevibus viperis,*

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ed by *Terence*, *Juno Lucina*. The ſenſe is, if you be a true mother. *Juvencius: Juſti, legitimis; legitimi enim partus magis amantur. Si ſincera es mater, ut eſſe credo, precor pro tuo erga pauperes liberos amore, ut alterius quoque filio parcas.* 'Juſt, lawful; 'for lawful children are moſt loved. If 'you are a true mother, as I believe you 'to be, I beſeech you by that love you 'bear to your own children, that you will 'have compaſſion upon the ſon of an-'other.' For *Lucina* diſdained to aſſiſt at unlawful births.

5 *By this vain ornament of purple.* This was the robe which the *Romans* called the *prætexta*, becauſe it was edged and bordered round with purple. The *Roman* youth took this habit when twelve years old, and continued to wear them till they were ſixteen or ſeventeen, and quitted it for the *toga virilis*. The young boy, as *Dacier* remarks, conjured *Canidia* by this robe, becauſe it was not only a mark of his youth and quality, but alſo becauſe it was held ſacred, and given to the youth to guard them from violences they were expoſed to at that age.

8 *Frown upon me like a cruel ſtepmother.* The cruelty of ſtepmothers was ſo remarkable, that *vultus novercalis* became a proverb, to expreſs an angry diſcontented look.

7 *Ornaments the marks of his quality.* Theſe were the *toga prætexta* and a little

ſerpents[8], commanded that they ſhould burn with magic fire, fire of Colchos, wild fig-trees[9] taken from the ſepulchres, and funeral cypreſſes, and eggs beſmeared with the blood of a loathſome toad[10], together with the feathers of a night-ſcreech-owl[11], and herbs from Iolcos and Iberia[12], places fertile in poiſons; to all which ſhe added ſome bones ſnatched from the mouth of a hungry bitch[13]. Upon this Sagana[14], her gown tucked up, and frightful with her briſtly hair, like a ſea-urchin[15], or boar running from his hot purſuers, ſprinkles the whole houſe with infernal waters[16]. Then Veia[17] whom no remorſe of conſcience could ſtop, with prodigious labor, dug a hole in the earth, in which ſhe might bury the boy[18], ſo that nothing ſhould appear but his head, as bodies ſwimming are covered with water, and ſeem ſuſpended by the chin, that he might die ſlowly with the deſire of meat that he could not touch, and which was to be changed twice or thrice[19]: and when once his eyes were become dim with ſteadily looking at the forbidden meat, his marrow now deſtitute of moiſture, and liver dried up, might be a medicinal compoſition for exciting love[20]. Moreover, idle Naples, and every neighbouring town, believed that Folia of Ariminum[21] was preſent, a woman famous for her inſatiable luſt; who by her Theſſalian enchantments could make the moon and ſtars deſcend from heaven. When all was ready, unrelenting Canidia gnawing the uncut nail of her thumb with her rotten teeth; great God! What did ſhe ſay? or rather, what

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ornament in the ſhape of a heart, called *bulla*, which was put about their neck the ſame day they were adorned with the *prætexta*, and hung down upon their breaſts. If they were of any rank, it was of gold or ſilver; if otherwiſe, of copper.

8 *Her hair diſhevelled and wreathed with ſerpents.* To increaſe the horror of the deſcription, *Canidia* is here repreſented as one of the Furies, having her hair entwined with ſnakes; *brevibus*, becauſe the ſmaller the vipers are, the more venomous.

9 *Wild fig-trees.* *Horace* here begins to enumerate the ingredients whereof *Canidia* compoſed her philtre. The wild fig-tree is remarkable, for that it never blooms or bears fruit; and it was therefore in the number of thoſe that were accounted unlucky.

10 *And eggs beſmeared with the blood of a loathſome toad.* Sometimes ſorcerers made uſe of the blood, ſometimes of the lungs of theſe creatures; here eggs are beſmeared with their blood.

11 *Night-ſcreech-owl. Nocturnæ ſtrigis.* *Pliny* aſſures us, that it is impoſſible to determine preciſely what kind of bird it was that the ancients called *ſtrix*. We know little more about it, than that it appeared only in the night-time, and was called *ſtrix* from its cry. *Ovid*, Book VI. v. 139. of his *Faſti*:

Eſt illis ſtrigibus nomen; ſed nominis hujus
Cauſa, quòd horrendâ ſtridere nocte ſolent.

The name of the bird is ſtrix; *ſo called from its fearful cry in the night.* I have tranſlated it *ſcreech-owl*, as that which ſeems to come neareſt to it in our language.

12 *Herbs from Iolcos and Iberia.* Some read *Colchos*, but without foundation. *Iolcos* was in *Theſſaly*, very remote from *Iberia*, and, of conſequence, the herbs gathered in theſe places muſt be the more efficacious.

13 *Bones ſnatched from the mouth of a hungry bitch. Chabrius: Valent plurimùm oſſa à jejunâ cane correpta, & illius ſaliva. Salivâ hominis valdè jejuni ſerunt ſcorpiones enecari.* The bones gnawed by a hungry bitch, and wetted over with her ſpittle,

Jubet ſepulchris caprificos erutas,
Jubet cupreſſos funebres,
Et uncta turpis ova ranæ ſanguine,
Plumamque nocturnæ ſtrigis,
Herbaſque quas & Iolcos atque Iberia
Mittit venenorum ferax,
Et oſſa ab ore rapta jejunæ canis,
Flammis aduri Colchicis.
At expedita Sagana per totam domum
Spargens Avernales aquas,
Horret capillis, ut marinus, aſperis,
Echinus, aut currens aper.
Abacta nullâ Veia conſcientiâ,
Ligonibus duris humum
Exhauriebat, ingemens laboribus,
Quò poſſet infoſſus puer
Longo die bis terve mutatæ dapis
Inemori ſpectaculo;
Cùm promineret ore, quantùm extant aquâ
Suſpenſa mento corpora:
Exucta utì medulla, & aridum jecur,
Amoris eſſet poculum,
Interminato cùm ſemel fixæ cibo
Intabuiſſent pupulæ.
Non defuiſſe maſculæ libidinis
Ariminenſem Foliam,
Et otioſa credidit Neapolis,
Et omne vicinum oppidum;
Quæ ſidera excantata voce Theſſalâ
Lunamque cœlo deripit.
Hic irreſectum ſæva dente livido
Canidia rodens pollicem,

jubet caprificos erutas ſepulchris, jubet funebres cupreſſos, & ova uncta ſanguine turpis rana, plumamque ſtrigis nocturnæ, herbaſque quas & Iolcos atque Iberia ferax venenorum mittit, & oſſa rapta ab ore jejunæ canis, aduri flammis Colchicis. At Sagana expedita ſpargens Avernales aquas per totam domum, horret aſperis capillis, ut echinus marinus, aut currens aper. Tunc Veia abacta nullâ conſcientiâ, ingemens laboribus, exhauriebat humum duris ligonibus, quò infoſſus puer longo die inemori poſſet ſpectaculo dapis mutatæ bis terve; cùm promineret ore, quantùm corpora ſuſpenſa mento extant aquâ: uti medulla exucta, & jecur aridum, eſſet poculum amoris, cùm intabuiſſent pupulæ ſemel fixæ cibo interminato. Et otioſa Neapolis, & omne vicinum oppidum, credidit Foliam Ariminenſem maſculæ libidinis non defuiſſe; quæ excantata voce Theſſalâ deripit ſidera lunamque cœlo. Hic ſæva Canidia rodens pollicem irreſectum dente livido, quid dixit? aut

ANNOTATIONS.

ſpittle, avail much in love-charms: nay, it is reported, that the ſpittle of a very hungry man will kill ſerpents.

14 *Sagana*, one of *Canidia*'s aſſociates.

15 *Sea-urchin.* There are both land and ſea urchins. *Horace* compares *Canidia* to the laſt, becauſe its prickles are finer and ſharper, and ſo reſemble more briſtly hair.

16 *Infernal waters.* In the original, *ſpargens Avernales aquas.* The ancients imagined that it was poſſible to deſcend to hell by the lake *Avernus*. Hence the waters of that lake are often made to ſtand for infernal waters.

17 *Veia.* Another ſorcereſs of *Canidia*'s troop.

18 19 *Bury the boy, &c. Quò poſſet infoſſus puer longo die.* *Longo die* muſt not be underſtood here literally for a long ſummer's day; inaſmuch as the boy might live ſeveral days in thoſe circumſtances; but it means *at length.* It is for this reaſon, that *Horace* tells us the diſhes were changed twice or thrice; for every day they removed the diſhes they had given him the day before, and brought freſh ones, that the ſight of them might the more quicken his deſires and appetite.

20 *A medicinal compoſition for exciting love. Amoris poculum*, the ſame which in another place he calls *deſiderii poculum*, *a draught to raiſe deſire.*

21 *Folia of Ariminum. Folia* is a fourth witch whom *Horace* introduces into this ſociety. She was of *Ariminum*, upon the

what did ſhe not ſay? O Night, and Diana[22], you faithful witneſſes of all my deſigns, who command ſilence, when we celebrate our moſt ſecret myſteries; now, now come to my aid, and pour all your vengeance upon my enemies. While the moſt ſavage beaſts, overcome with ſoft ſleep, are concealed in the frightful obſcurity of the woods, may the dogs of Suburra[23] bark at this old adulterer, expoſed to the laughter of all, and done over with an ointment the moſt perfect that my hands ever made. But what's the matter? Why are my preparations leſs powerful than thoſe of cruel Medea[24], wherewith ſhe revenged herſelf upon her haughty rival, the daughter of potent Creon, who was taken off the very day of her marriage by a poiſoned robe, with which ſhe had preſented her? And yet no herb nor root, concealed in the moſt inacceſſible mountains, have eſcaped my diſcovery. This faithleſs man lies peaceably with all my rivals upon beds anointed with an eſſence that inſpires him with oblivion[25]. Alas! he is proof againſt my philtres by the ſkill of ſome ſuperior ſorcereſs. O Varus, unhappy wretch! whom cruel ſufferings await, I will force you back to my embraces by uncommon draughts; and your inclinations once fixed upon me, all the enchantments of the Marſi[26] ſhall not be able to recover them. I prepare a philtre far more powerful and efficacious than the firſt, that ſhall entirely conquer your diſdain: and the heavens ſhall ſooner ſink below the ſea, and the earth ſpread herſelf above them, than you ceaſe ſo to burn with love to me, as pitch with the devouring flames. At theſe terrible words the child ſtrove no more to ſoften their unrelenting breaſts by his prayers and tears; but, at a loſs in what manner to break ſilence, he poured out againſt them the imprecations of Thyeſtes[27]. Sorcery, ſays he, may overturn the order of nature, and confound right and wrong, but it can never hinder vengeance from purſuing the wicked. I will load you with imprecations; ſuch imprecations as no victims ſhall be able to expiate.

ANNOTATIONS.

borders of the *Adriatic* ſea, now *Rimini*.

22 *O Night, and Diana. Dacier:* It was uſual for ſorcerers to addreſs the moon and the night, becauſe they were the conſtant witneſſes of their abominations --- Thus *Medea* in the Seventh Book of the *Metamorphoſes:*

Nox, ait, arcanis fidiſſima-----
Tuque triceps Hecate, quæ cæptis conſcia noſtris,
Adjutrixque venis.

O Night, ſays ſhe, thou faithful witneſs of our myſteries; and you, Diana, who know and favor our deſigns.

23 *Dogs of Suburra. Suburra* was one of the ſtreets of *Rome*, between mount *Celius* and *Eſquilinus*. It was much infeſted with courtezans, who made it their ordinary place of rendezvous. This is a very ſatirical ſtroke upon *Varus*, who is no better uſed in this Ode than *Canidia*.

24 *Medea*; ſee Ode iii. of this Book.

25 *Oblivion.* He ſleeps upon beds anointed with drugs that inſpire oblivion. This is a very happy thought. *Canidia* here ſpeaks quite in character, as one who believed nothing could be done but by the help of charms and philtres.

Quid dixit? aut quid tacuit? O rebus meis
Non infideles arbitræ,
Nox, & Diana, quæ ſilentium regis,
Arcana cùm fiunt ſacra;
Nunc, nunc adeſte; nunc in hoſtiles domos
Iram atque numen vertite.
Formidoloſis dum latent ſilvis feræ,
Dulci ſopore languidæ,
Senem (quod omnes rideant) adulterum
Latrent Suburanæ canes
Nardo perunctum, quale non perfectius
Meæ laborârint manus.
Quid accidit? Cur dira barbaræ minùs
Venena Medeæ valent,
Quibus ſuperba fugit, ulta pellicem,
Magni Creontis filiam,
Cùm palla, tabo munus imbutum, novam
Incendio nuptam abſtulit?
Atqui nec herba, nec latens in aſperis
Radix fefellit me locis.
Indormit unctis omnium cubilibus
Oblivione pellicum.
Ah, ah, ſolutus ambulat veneficæ
Scientioris carmine.
Non uſitatis, Vare, potionibus
(O multa fleturum caput!)
Ad me recurres; nec vocata mens tua
Marſis redibit vocibus.
Majus parabo, majus infundam tibi
Faſtidienti poculum:
Priúſque cœlum ſidet inferius mari,
Tellure porrectâ ſupèr,
Quàm non amore ſic meo flagres, utì
Bitumen atris ignibus.
Sub hæc puer jam non, ut antè, mollibus
Lenire verbis impias;
Sed, dubius unde rumperet ſilentium,
Miſit Thyeſteas preces.
Venena magnum fas nefaſque, non valent
Convertere humanam vicem.
Diris agam vos; dira deteſtatio
Nullâ expiatur victimâ.

quid tacuit? O Nox, & Diana (inquit), *quæ regis ſilentium, cùm arcana ſacra fiunt*, vos *arbitræ non infideles rebus meis; nunc, nunc adeſte; nunc vertite iram atque numen in domos hoſtiles.* Interim *dum feræ, languidæ dulci ſopore, latent formidoloſis ſilvis, Suburanæ canes (quod omnes rideant) latrent ſenem adulterum perunctum nardo, quale manus meæ non laborârint perfectius.---- Quid accidit? Cur dira venena* mea *minùs valent* venenis *Medeæ barbaræ, quibus ſuperba fugit, ulta pellicem, filiam magni Creontis, cùm palla, munus imbutum tabo, abſtulit incendio novam nuptam? Atqui nec herba, nec radix latens in locis aſperis, me fefellit. Indormit* (nimirùm Varus) *cubilibus omnium pellicum unctis oblivione. Ah, ah, ſolutus* ille *ambulat carmine ſcientioris veneficæ. O Vare, caput fleturum multa, recurres ad me potionibus non uſitatis; nec mens tua vocata Marſis vocibus redibit. Parabo majus* pharmacum, *infundam poculum majus tibi faſtidienti* me: *cœlumque priùs ſidet inferius mari, tellure porrectâ ſupèr, quàm non ſic flagres amore meo, utì bitumen* flagret *atris ignibus. Sub hæc puer non jam* tentat, *ut antè, lenire impias* mulieres *mollibus verbis; ſed, dubius unde rumperet ſilentium, miſit Thyeſteas preces. Venena* licèt *magnum fas nefaſque* confundant, *non* tamen *valent convertere vicem humanam. Agam vos diris; dira deteſtatio ex-*

ANNOTATIONS.

26 *The Marſi.* *Marſæ voces*, the enchantments of the *Marſi*, famous for their ſkill in ſorcery.

27 *Thyeſtes.* The imprecations of *Thyeſtes*, againſt his brother *Atreus*, were proverbial among the *Greeks* and *Latins*, and meant the moſt bitter imprecations. *Thyeſtes* was the ſon of *Pelops*; he ſeduced his brother *Atreus*'s wife, who, in revenge,

piate[28]. From the moment that I expire through your cruelty, I will haunt you as a nightly fury; my ghoſt ſhall with crooked nails tear your faces, for ſuch is the power of the Gods Manes[29]; and conſtantly rouzing unquiet thoughts, beget fears that will not ſuffer you to enjoy a moment's ſleep. The mob, purſuing you with ſtones here and there through the ſtreets, ſhall bruiſe your loathſome carcaſes; and the wolves and Eſquilian vultures[30] ſhall tear to pieces your unburied limbs: and my diſconſolate parents[31], who, alas! contrary to their hopes and wiſhes, have lived to ſee my fatal end, ſhall have the conſolation of being witneſſes to this agreeable ſpectacle.

ANNOTATIONS.

ſerved up to him the ſon of his unlawful embraces.

28 *Imprecations that no victims can expiate.* The ancients were of opinion that nothing could prevent the effect of theſe imprecations. Hence *Pliny*, lib. xxviii. cap. 21. *Defigi diris deteſtationibus nemo non metuit. There are none but dread much the effect of bitter imprecations.*

29 *For ſuch is the power of the Gods Manes.* To them nothing was impoſſible. The ancients attributed to ghoſts nails, flambeaus, chains, whips, *&c.*

30 *Eſquilian vultures. Eſquilinæ alites.* The birds of prey that haunted this hill. Here they buried the poor. This was alſo the place of public puniſhment, and covered over with bones.

The KEY.

THIS is perhaps one of the moſt ſatirical and ill-natured pieces of all antiquity. *Horace* writes againſt *Canidia*, a celebrated ſorcereſs of thoſe days, and reproaches her with her barbarity, in cruelly taking away the life of an innocent youth of quality, that ſhe

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EPODE VI.

Againſt CASSIUS SEVERUS,

An ill-natured and abuſive poet.

WHY, good for nothing dog, do you thus bark at harmleſs ſtrangers[1], but turn tail at the approach of a wolf? Turn, wretch, if you dare, your vain threats againſt me, who know how to bite again. For I, like a dog of Epirus or Laconia[2], the faithful friend of ſhepherds, prick up my ears at the ſight

ANNOTATIONS.

1 *Bark at harmleſs ſtrangers.* *Horace* here compares this *Caſſius Severus* to a cowardly dog, who barked only at ſtrangers, as they paſſed by, or entered the houſe, but fled upon the ſight of a wolf.

Quin ubi perire juſſus expiravero,
Nocturnus occurram furor,
Petamque vultus umbra curvis unguibus
(Quæ vis Deorum eſt Manium);
Et inquietis aſſidens præcordiis
Pavore ſomnos auferam.
Vos turba vicatim, hinc & hinc ſaxis petens,
Contundet obſcœnas anus;
Pòſt inſepulta membra different lupi
Et Eſquilinæ alites:
Neque hoc parentes (heu! mihi ſuperſtites)
Effugerit ſpectaculum.

piatur nullâ victimâ. Quin ubi juſſus perire expiravero, occurram furor nocturnus, umbraque petam vultus curvis unguibus, quæ vis eſt Deorum Manium; & aſſidens præcordiis inquietis, auferam ſomnos pavore. Turba, petens vos vicatim hinc & hinc ſaxis, contundet obſcœnas anus; pòſt lupi & alites Eſquilinæ different, diſcerpent, *inſepulta membra: neque effugerit hoc ſpectaculum parentes, heu! ſuperſtites mihi.*

ANNOTATIONS.

31 *And my diſconſolate parents.* Theſe two lines, ſays *Dacier*, are full of paſſion and tenderneſs. The laſt thoughts of this child are for his parents. He foreſaw their grief for his death, and knew that it would be ſome conſolation to them, to ſee vengeance fall upon thoſe wretches that had occaſioned it.

The KEY.

ſhe might accompliſh her deſigns upon *Varus*. He explains at large the preparatives to his execution, the manner of it, and her deſign; to compoſe of his marrow and dried liver, a philtre to beget love. *Dacier* obſerves a certain delicacy in *Horace*'s manner of throwing an air of ridicule upon *Varus*, which, if underſtood, cannot fail very much to divert the reader, and make him ſenſible that the ODE was meant as much againſt *Varus* as *Canidia*.

EPODE VI.

In CASSIUM SEVERUM, *Poëtam maledicum & petulantem.*

QUID immerentes hoſpites vexas, canis,
Ignavus adverſum lupos?
Quin huc inanes, ſi potes, vertis minas,
Et me remorſurum petis?
Nam, qualis aut Moloſſus, aut fulvus Lacon,
Amica vis paſtoribus,

ORDO.

O *Canis, ignavus adverſum lupos, quid vexas hoſpites immerentes? Quin*, cur non, *vertis huc minas inanes, ſi potes, & petis me remorſurum? Nam quæcumque præcedet fera, eam aure ſublatâ agam per altas*

ANNOTATIONS.

2 *Adog of Epirus or Laconia.* *Horace* proceeds here to a great and courageous dog, ſuch as thoſe of *Epirus* and *Laconia*, which were held in very great eſteem. *Moloſſus. Des Prez: Canis ingens & validus ex Epiro,*

ſight of the fierceſt animals, and vigorouſly purſue them through the ſnow. You, after having filled the grove with your ugly howling[3], greedily fly to meat that is thrown out to you. Take care, take care: for I am always ready to fall with triple fury upon the wicked; as that deſpiſed ſon-in-law[4], who took ſo ſevere a revenge upon the perfidious Lycambe, or Hipponax, the mortal enemy of Bupalus[5]. It is not my way, when attacked, to whine and cry like an infant, who knows not how to revenge himſelf.

ANNOTATIONS.

piro, ubi populi quondam fuere Moloſſi. A great ſtrong dog, ſuch as were uſually bred in *Epirus*, formerly called *Moloſſia*, from a people of that name who ſettled in it. *Fulvus Lacon: Canis agilitate commendatiſſimus, è Laconiâ Peloponneſi regione.* A dog greatly valued for his agility and ſwiftneſs, from *Laconia* a region of *Peloponneſus*.

3 *When you have filled the grove with your howling.* He here reproaches *Severus*, that he firſt raiſed a noiſe and outcry, and afterwards ſuffered himſelf to be bribed to ſilence, like thoſe dogs who were quiet upon having a bit of bread thrown to them.

4 *As that deſpiſed ſon-in-law.* *Archilochus*, a poet of the iſle of *Paros*, who is ſaid to have firſt invented *Iambic* verſes. *Lycambe* had promiſed him his daughter *Neobule* in marriage; but repenting afterwards, refuſed to make good his word. *Archilochus*, provoked at the injuſtice done him,

The KEY.

THERE is nothing ſo difficult to tame, as a ſatirical ill-natured writer, who never appears in print but with a deſign to revile and abuſe. *Caſſius Severus*, the orator, was of this ſtamp; he attacked every body without diſtinction, not ſo much as ſparing the chief of *Auguſtus*'s court, of either ſex; which drew upon him the hatred of all the world, and *Auguſtus* was obliged to decree, that informations ſhould be given againſt ſuch perſons and their writings, that they might be puniſhed and ſuppreſſed. He was ſoon after baniſhed to *Crete*. *Horace*, to cure him of this hurtful turn, wrote this ODE

EPODE VII.

To the PEOPLE *of* ROME.

He inveighs againſt the civil war.

WHither, oh! whither do you run deluded men[1]? Why are your ſwords ſo lately ſheathed now again fitted to your right hands? Is it becauſe too little Roman blood has been ſpilt by land and ſea[2]? Alas, it is not that the Roman army may

ANNOTATIONS.

1 *Deluded men.* In the original *ſceleſti*, wicked men; ſo *Horace* calls young *Pompey*, and his followers, becauſe they carried arms againſt their country, and a prince

Agam per altas aure ſublatâ nives,
Quæcunque præcedet fera.
Tu, cùm timendâ voce complêſti nemus,
Projectum odoraris cibum.
Cave, cave: namque in malos aſperrimus
Parata tollo cornua:
Qualis Lycambæ ſpretus infido gener,
Aut acer hoſtis Bupalo.
An, ſi quis atro dente me petiverit,
Inultus ut flebo puer?

nives, qualis aut Moloſſus, aut fulvus Lacon, vis amica paſtoribus. Tu verò, cùm complêſti nemus tremendâ voce, odoraris projectum cibum. Cave, cave: namque ego *aſperrimus in malos tollo cornua parata; qualis gener ſpretus infido Lycambæ, aut acer hoſtis Bupalo. Si quis me petiverit dente atro, an flebo ut inultus puer?*

ANNOTATIONS.

him, wrote a poem againſt him in *Iambic* verſe, ſo ſatirical and ill-natured, that both the father and daughter hanged themſelves in deſpair. We ſee then the reaſon why *Horace* calls *Lycambe*, *infido*, perfidious, who has no regard to his promiſe; and *Archilochus*, *gener ſpretus*, the deſpiſed ſon-in-law, becauſe his pretended father-in-law refuſed to give him his daughter, after he had promiſed it.

5 *Hipponax*, *the mortal enemy of Bupalus.* *Bupalus* and *Anthermus* were two celebrated painters, brothers, who had drawn a picture of the poet *Hipponax*, and repreſented him in a very ridiculous manner. He, in revenge, wrote a very ſatirical poem againſt them. Some ſay they hanged themſelves; others, that, aſhamed to appear any more at *Epheſus*, they left it.

The KEY.

ODE againſt him, where he very ſatirically compares him to a dog that barked without any provocation; that attacked the innocent and feeble, but was afraid to engage with ſuch as might be his match. We find, however, that he was incorrigible; not even his baniſhment into the iſle of *Crete*, which happened ſoon afterwards, could tame him; for, ten years after the death of *Auguſtus*, *Tiberius* was obliged to baniſh him to the iſle of *Seriphus*, where he died.

It is uncertain when this ODE was written; *Dacier* thinks it was in the latter part of the poet's life.

EPODE VII.

Ad POPULUM ROMANUM.

Deteſtatio bellorum civilium.

ORDO.

QUO, quò ſceleſti ruitis? aut cur dexteris
Aptantur enſes conditi?
Parúmne campis atque Neptuno ſuper
Fuſum eſt Latini ſanguinis?
Non ut ſuperbas invidæ Carthaginis

Celeſti, quò, quò ruitis? aut cur enſes conditi aptantur dexteris? Parúmne Latini ſanguinis fuſum eſt ſuper campis atque Neptuno? Non, quidem, *ut Romanus* miles *ureret ſuperbas arces*

ANNOTATIONS.

prince eminently favored by the Gods.

2 *By land and ſea.* *Campis atque Neptuno.* *Campis*, in the plains of *Philippi*; *Neptuno*, on the *Sicilian* ſea.

3 *The*

may deſtroy the haughty towers of Carthage our rival; or that the Britons hitherto unconquered[3] may be led in triumph through the ſacred way[4]: but that Rome may periſh by her own right hand, according to the wiſhes of the Parthians. Nor is this obſervable either in wolves or lions[5], who exerciſe their rage on beaſts of a different kind. Is it a blind fury, or ſome ſuperior force, that thus urges you? Are your crimes the cauſe? Anſwer. They are ſilent[6]; paleneſs ſeizes their countenances, and their minds are ſtruck with aſtoniſhment. It is certainly ſo: it is the murder of Remus[7]; it is his innocent blood that has been ſo fatal to his poſterity, and drawn down upon us the vengeance of the gods.

ANNOTATIONS.

3 *The Britons hitherto unconquered.* For altho' *Julius Cæſar* had made two expeditions into *Britain*, yet he had rather ſhown the way to conqueſt, than actually brought theſe people under ſubjection, who, after his departure, thought no more of the treaty they had entered into with him.

4 *Led in triumph through the ſacred way.* From the entrance of the ſacred way to the *Roman Forum* was a continued deſcent, and an aſcent from the Forum to the Capitol, which was properly called *clivus Capitolinus*. Hence *Horace* ſays, *deſcenderet ſacrâ catenatus viâ.*

5 *Nor is this obſervable either in wolves or lions.* *Pliny, Proem.* Lib. 7. *Cætera animalia in ſuo genere probè degunt; congregari videmus, & ſtare contra diſſimilia. Leonum feritas inter ſe non dimicat; ſerpentum morſus non petit ſerpentes; nec maris quidem belluæ niſi in diverſa genera ſæviunt: at herculè homini plurima ex homine ſunt mala.* 'Other creatures live at peace with 'their own kind; and join together only to 'attack thoſe of a different ſpecies. The 'natural fierceneſs of lions does not ſhew 'itſelf in fighting againſt one another; 'ſer-

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The KEY.

CIVIL war in a ſtate is like an inflammatory fever in the human body, which, if not timely prevented, threatens deſtruction to the whole man. *Rome* had already ſuffered much from inteſtine broils; and now again freſh commotions were raiſed by *Sextus Pompeius*, who breaks the treaty of peace he himſelf had agreed to. *Horace*, alarmed at the danger his country was in, writes this beautiful poem, and inveighs againſt the turbulent ſpirit of *Pompey*'s faction, who threatened the empire with ruin. It is not, ſays he, to fight againſt the enemies of the ſtate that you take up

Romanus arces ureret;
Intactus aut Britannus ut descenderet
Sacrâ catenatus viâ:
Sed ut, secundum vota Parthorum, suâ
Urbs hæc periret dexterâ.
Neque hic lupis mos, nec fuit leonibus
Unquam, nisi in dispar, feris.
Furorne cæcus, an rapit vis acrior,
An culpa? Responsum date.
Tacent; & ora pallor albus inficit,
Mentesque perculsæ stupent.
Sic est: acerba fata Romanos agunt,
Scelusque fraternæ necis,
Ut immerentis fluxit in terram Remi
Sacer nepotibus cruor.

invidæ Carthaginis; aut ut intactus Britannus descenderet catenatus sacrâ viâ: sed ut hæc urbs, secundum vota Partherum, periret suâ dexterâ. At neque lupis unquam hic mos fuit, nec leonibus feris, nisi in dispar sævire. Furorne cæcus rapit vos, an vis acrior, an culpa? Date responsum. Tacent; & albus pallor inficit ora, menteseque perculsæ stupent. Sic est: acerba fata agunt Romanos, scelusque necis fraternæ, ut, ex quo, *cruor sacer immerentis Remi nepotibus fluxit in terram.*

ANNOTATIONS.

'serpents never attack serpents; nor do 'sea-monsters rage against those of their 'own kind: but innumerable are the evils 'which men suffer from each other.'

6 *They are silent.* We have in these two verses a beautiful image of those whose consciences reproach them for their crimes.

7 *It is the murder of Remus. Acerba fata Romanos agunt. Dacier:* We are not to suppose that *Horace* here ascribes the civil wars to the decree of the Fates; that would be, in a manner, to declare the *Romans* innocent, contrary to his design.--- *Acerba fata, scelusque fraternæ necis,* is an expression which the *Greeks* call ἐν διὰ δυοῖν, when one and the same thing is separated into two: for it implies the same as *fata acerba ob scelus fraternæ necis*; and *fata acerba* is here put for *Dii acerbi, Dii irati,* as the old scholiast has very well remarked.

The KEY.

up arms; it is not to humble haughty *Carthage*, or bring under the yoke the remote *Britons*; but by a barbarity not to be equalled among the most savage animals, that *Rome* may fall by its own hands, and the *Parthians* may have their wishes accomplished in full.

Des Prez and *Du Hamel* will have it, that this ODE was written in the year of the city 717; *Rodellius*, in 718; *Dacier* and *Juvencius*, in 716. According to this last computation, it was in the 29th of *Horace*'s age, and 35 before CHRIST; 1774 years ago.

EPODE

EPODE VIII.

To a LASCIVIOUS OLD WOMAN.

AND is it for you loathſome and deformed by old age thus to inquire, why my ſtrength and vigor is decayed? you whoſe teeth are yellow, and forehead full of wrinkles;

What though you are rich and nobly born, and your friends at your funeral carry the images of a long train of ancestors? What though no matron walks the ſtreets adorned with richer or finer jewels?

EPODE IX.

To MÆCENAS.

He anticipates the pleaſure which he foreſees will ariſe from AUGUSTUS's victory over ANTONY and CLEOPATRA at *Actium*.

WHEN, O dear Mæcenas, when ſhall I drink with you, joyful at Cæſar's victory[1] (ſo Jupiter hath thought meet), rich wine of Cæcubum reſerved for ſuch happy days? When entertained in your ſtately palace[2], ſhall I hear the agreeable concert

ANNOTATIONS.

1 *At Cæſar's victory.* *Horace* ſpeaks as one already aſſured of *Cæſar's* victory over *Antony* and *Cleopatra*.

2 *Stately palace.* In the original *ſub altâ domo*. *Dacier*: The houſes of great men

EPODE VIII.

In LIBIDINOSAM ANUM.

ROGARE longo putidam te ſeculo,
Vires quid enervet meas?
Cùm ſit tibi dens ater, & rugis vetus
Frontem ſenectus exaret;
Hietque turpis inter aridas nates
Podex, velut crudæ bovis.
Sed incitat me pectus, & mammæ putres,
Equina quales ubera;
Venterque mollis, & femur tumentibus
Exile ſuris additum.
Eſto beata; funus atque imagines
Ducant triumphales tuum;
Nec ſit marita quæ rotundioribus
Onuſta baccis ambulet.
Quid, quòd libelli Stoici inter ſericos
Jacere pulvillos amant?
Illiterati num minùs nervi rigent?
Minúſve languet faſcinum?
Quod ut ſuperbo provoces ab inguine,
Ore allaborandum eſt tibi.

ORDO.

DEcetne *te putidam longo ſeculo rogare, quid enervet vires meas? cùm ſit tibi dens ater, & vetus ſenectus exaret frontem rugis;*

Eſto beata; atque imagines triumphales ducant funus tuum; nec ſit marita quæ ambulet onuſta rotundioribus baccis.

EPODE IX.

Ad MÆCENATEM.

Præſentit voluptatem mox futuram ex victoriâ AUGUSTI *adverſum* ANTONIUM & CLEOPATRAM *apud Actium.*

QUando repôſtum Cæcubum ad feſtas dapes,
Victore lætus Cæſare,
Tecum ſub altâ (ſic Jovi gratum) domo,
Beate Mæcenas, bibam,
Sonante miſtum tibiis carmen lyrâ,
Hac Dorium, illis Barbarum?

ORDO.

QUando, O beate Mæcenas, bibam ego tecum, lætus Cæſare victore, ob victoriam Auguſti *(ſic* enim *Jovi gratum), Cæcubum repôſtum ad feſtas dapes, ſub altâ domo, lyrâ ſonante* cum *tibiis miſtum carmen, hac Do-*

ANNOTATIONS.

men were uſually very high, becauſe they adorned the front with lofty pillars. *Nero* had, in the front of his palace, a coloſſus of 120 feet. But perhaps *Horace* uſes this ex-

cert of the Doric harp [3] joined with two Phrygian flutes? It is the ſame you lately gave us, when Sextus Pompeius the general, who valued himſelf on being the ſon of Neptune [4], was driven out of the Sicilian ſeas, and his ſhips burnt, after he had threatened the city of Rome with the chains he had taken from a ſet of treacherous ſlaves [5] his followers. A Roman (how will it find credit with poſterity!) I ſay, a Roman ſoldier carries arms ſubject to the command of a woman [6], and obeys the orders of a troop of vile eunuchs; and the ſun beholds an infamous canopy [7] amidſt the Roman enſigns. Two thouſand Gauls [8] diſguſted at this turned their horſe towards Cæſar's camp; and the ſterns of the enemy's ſhips ſtationed on the left hand are hid in the harbour [9]. Divine triumph! do you delay the chariots of gold, and the oxen that have never yet felt the yoke. Divine triumph [10]! you never led back to Rome a greater general; neither Marius from the Jugurthine war, nor Scipio from the African, although his valor raiſed him a noble monument in the overthrow of Carthage. The enemy vanquiſhed by land and ſea quit their purple robes [11] to put on a habit of mourning: and fly with contrary winds either to Crete famous for its hundred cities, or the Syrtes agitated by the ſouth-wind, or are driven up and down in the ſea unable to hold any certain courſe. Bring hither, boy, larger cups, and pour out Chian or Leſbian

ANNOTATIONS.

expreſſion, in ſpeaking of *Mæcenas*'s houſe, becauſe of a remarkable tower on it that overlooked the whole city, and which elſewhere he calls,

Molem propinquam nubibus arduis.
A tower that almoſt reaches the clouds.

3 *The Doric harp joined with two Phrygian flutes.* *Dacier*: The ancients had three principal times or meaſures in muſic, the *Doric*, the *Lydian*, and the *Phrygian*. The firſt was grave and majeſtic, the ſecond ſharp and ſhrill, and the third a mixture of the other two. The *Romans* made uſe of theſe ſeveral kinds of muſic in their concerts, as the occaſion and ſubject required; the *Doric*, in ſerious matters; the *Lydian*, in gay and ſprightly ſubjects; and the *Phrygian*, on occaſions where religion bore a part. Sometimes, to render the harmony more complete, they mixt them, as in the concert *Horace* mentions here of two flutes with one harp. But as the muſic of the ancients is now entirely loſt, it is not needful to inſiſt any longer upon this ſubject.

4 *Who valued himſelf on being the ſon of Neptune.* He gloried in this title, ſays *Juvencius*, *vel quòd prœliis aliquot maritimis ſecundis uſus erat, vel quòd ipſius pater olim imperium maris tenuerat*; either on account of his own ſucceſs in ſome ſea-fights, or becauſe his father had formerly held the dominion of the ſeas.

5 *With the chains he had taken from a ſet of treacherous ſlaves.* The young *Pompey* had received into his ſervice a great number of ſlaves, and rewarded them with their liberty. With this army he endeavoured to reduce *Rome* to that ſlavery, from which he had freed his treacherous followers.

6 *Subject to the command of a woman.* *Antony* was ſo far enſlaved to *Cleopatra*, that he accepted ſeveral charges under her, and followed her chariot on foot through the cities; and the *Roman* troops thought it an honor to ſerve in her guards, and bear upon their ſhields the name of *Cleopatra*.

7 *An infamous canopy.* A kind of tent or pavilion made uſe of by the *Egyptian* ladies, to guard them from the gnats and flies, wherewith that country is very much infeſted, by reaſon of the nearneſs of the ſea,

Ut nuper, actus cùm freto Neptunius
Dux fugit ustis navibus,
Minatus urbi vincla, quæ detraxerat
Servis amicus perfidis.
Romanus (eheu, posteri negabitis),
Emancipatus fœminæ
Fert vallum & arma miles, & spadonibus
Servire rugosis potest;
Interque signa (turpe!) militaria
Sol aspicit conopeum.
Ad hunc frementes verterunt bis mille equos
Galli, canentes Cæsarem;
Hostiliumque navium portu latent
Puppes sinistrorsùm sitæ.
Iö triumphe; tu moraris aureos
Currus, & intactas boves.
Iö triumphe; nec Jugurthino parem
Bello reportâsti ducem;
Neque Africano, cui super Carthaginem
Virtus sepulcrum condidit.
Terrâ marique victus hostis Punico
Lugubre mutavit sagum:
Aut ille centum nobilem Cretam urbibus
Ventis iturus non suis,
Exercitatas aut petit Syrtes Noto,
Aut fertur incerto mari.
Capaciores affer huc, puer, scyphos,
Et China vina aut Lesbia;

ricum modum, *illis Phrygium? Ut nuper* fecimus, *cùm Neptunius dux*, Sextus Pompeius, *actus freto* Siculo *fugit ustis navibus, minatus* injicere *urbi vincula, quæ amicus detraxerat servis perfidis. Romanus (eheu, posteri negabitis,* non credetis hoc), Romanus, inquam, *miles fert vallum & arma emancipatus fœminæ, & imò potest servire spadonibus rugosis; solque aspicit (turpe!) conopeum inter signa militaria. Ad hunc Galli frementes verterunt bis mille equos, canentes Cæsarem; puppesque hostilium navium sitæ sinistrorsùm latent portu. Iö triumphe; tu moraris aureos currus, & intactas boves. Iö triumphe; nec reportâsti parem ducem bello Jugurthino; neque Africano, cui virtus condidit sepulchrum super Carthaginem. Hostis victus terrâ marique mutavit lugubre sagum Punica* (i. e. mutavit Punicum sagum lugubri): *ille aut iturus* est *Cretam nobilem centum urbibus ventis non suis* (adversis), *aut petit Syrtes exercitatas Noto, aut fertur incerto mari. Puer, affer huc scyphos capaciores, & vina Chia aut*

ANNOTATIONS.

sea, and the frequent inundations of the *Nile*. It was infamous for soldiers to use it, who ought to be inured to all kind of hardships; and, perhaps, *Horace* means here to reproach *Antony* for having it in place of the general's tent or *prætorium*.

8 *Two thousand Gauls.* Besides the two hostile fleets, there were also two land-armies, of which latter two thousand *Gauls*, revolting from *Antony*, joined *Augustus*:--- *Servius*, on the 6th Book of the *Æneid*: *Nam transierunt ad Augustum ab Antonio duo millia equitum, per quos est victorium consecutus*: For two thousand horse deserting *Antony* fled to *Augustus*, which contributed greatly to the victory.

9 *The sterns of the enemy's ships are hid in the harbour.* *Cleopatra*'s ships, which were placed behind *Antony*'s. As these ships were in the entrance of the harbour, ready to fly on the first occasion, the stern of them was concealed; for the prows stood out towards the sea, ready to cut the waves when the signal was given. They are further said to be stationed on the left hand. *Sinistrorsùm sitæ*; that is, towards *Egypt* and *Alexandria*; for when one looks from the port of *Actium* towards the sea, *Italy* is upon the right, and *Egypt* upon the left hand.

10 *Divine triumph.* *Iö triumphe*; see the note upon Ode ii. Book IV.

Tuque dum procedis, Iö triumphe.

11 *Quit their purple robes.* *Punico lugubre mutavit sagum.* This is the figure called *Hyperbaton*, when the order of the words is changed. The natural structure of them is, *mutavit Punicum sagum lugubri.*

12 *Chian*

Leſbian wine [11]; or rather give me ſome wine of Cæcubum,
35 to ſtrengthen the ſtomach, and drive away nauſeous fumes. It is expedient to alleviate our concern and anxiety about Auguſtus with a cheerful glaſs.

ANNOTATIONS.

11 *Chian or Leſbian wine.* The wine of *Chios* or *Leſbos*, and, generally ſpeaking, all the wines that were imported from beyond ſea,

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The KEY.

THERE is no virtue that recommends a man more to the eſteem of thoſe with whom he converſes, than gratitude; and at the ſame time it is ſo obvious and reaſonable a duty, that we expect it in all, and look upon them as monſters who are without it. It is often out of our power to make a ſuitable return for a favor received; but every one may be grateful; and a man of real humanity and good-nature takes more pleaſure in beſtowing favors upon thoſe who receive them with grateful hearts, than on ſuch as are able to requite them in kind. *Horace* ſeems to have poſſeſſed this virtue in a

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EPODE X.

Againſt MÆVIUS *the Poet.*

To whom he wiſhes a ſhipwreck.

THE ſhip ſets ſail with unlucky auſpices, carrying loathſome Mævius [1]. Remember, O ſouth-wind, to beat both the ſides of this veſſel with tempeſtuous waves. May the fatal
5 eaſt-wind, ſwelling the ſea, deſtroy her tackle, and break in pieces the oars. May the impetuous north-wind rage with the ſame fury, as when it overthrows the ſhaking oaks upon the high mountains: and may no friendly ſtar appear in that diſmal night, when fatal Orion ſets [2]. May you ſail in a ſea no
10 calmer than it was to the victorious army of the Greeks [3], when Pal-

ANNOTATIONS.

1 *Loathſome Mævius.* A wretched poet of thoſe times, equally odious both to *Virgil* and *Horace*. *Virgil.* Ecl. III.

Qui Bavium non odit, amet tua carmina, Mævi;
Atque idem jungat vulpes, & mulgeat hircos.

He who hates not Bavius, *may love thy verſe, O* Mævius; *the ſame may alſo harneſs foxes, and milk he-goats.* By this, ſays *Dacier*, he would have us to underſtand, as *Pomponius Sabinus* has very well explained it, that ſuch as love theſe vile poets, ought alſo to love filthineſs and naſtineſs, and be always among foxes and he-goats, which, though

Vel, quod fluentem nauſeam coërceat,
Metire nobis Cæcubum.
Curam metumque Cæſaris rerum juvat
Dulci Lyæo ſolvere.

Leſbia; vel metire nobis Cæcubum, quod coërceat nauſeam fluentem. Juvat ſolvere curam metumque rerum Cæſaris dulci Lyæo.

ANNOTATIONS.

ſea, were ſo much eſteemed at *Rome*, that, in their moſt ſplendid entertainments, they did not offer their gueſts above one cup of them.

The KEY.

a very high degree. He is ready, on every occaſion, to teſtify his affection to *Auguſtus* and his patron *Mæcenas*. This EPODE was written to ſhew his joy on occaſion of the famous victory at *Actium*. The poet convinces us how nearly he concerned himſelf in every thing that regarded *Auguſtus* or *Mæcenas*; inſomuch that their good fortune and ſucceſs was, to him, the moſt deſirable thing in life.

Dacier and *Des Prez* place this EPODE in the 722d year of the city, and 19 before CHRIST; making it 1768 years old.

EPODE X.

In MÆVIUM *Poëtam,*

Cui precatur naufragium.

MALA ſoluta navis exit alite,
Ferens olentem Mævium.
Ut horridis utrumque verberes latus,
Auſter, memento fluctibus.
Niger rudentes Eurus, inverſo mari,
Fractoſque remos differat.
Inſurgat Aquilo, quantus altis montibus
Frangit trementes ilices:
Nec ſidus atrâ nocte amicum appareat,
Quâ triſtis Orion cadit.

ORDO.

Navis exit ſoluta portu malâ alite, ferens Mævium olentem. Auſter, memento ut verberes utrumque latus horridis fluctibus. Eurus niger differat, inverſo mari, rudentes, remoſque fractos. Aquilo inſurgat, quantus, tam vehemens quàm cùm, frangit ilices trementes altis montibus: nec ſidus amicum appareat atrâ nocte, quâ triſtis Orion cadit.

ANNOTATIONS.

though the moſt ſtinking of all creatures, are not yet ſo loathſome as theſe poets. Hence we may ſee the reaſon of the expreſſion, *olentem Mævium*, in the original.

2 *Fatal Orion ſets.* For the ſetting of *Orion* is always tempeſtuous. *Ode* xxvii. *Book* III.

Sed vides quanto trepidet tumultu
Pronus Orion.

You ſee with what Noiſe Orion *haſtens to his ſetting.*

3 *The victorious army of the Greeks.*

las after having burnt Troy transferred her rage to the ſhip that carried impious Ajax. O how much fatigue awaits the crew, what deadly paleneſs, unmanly ejaculations, and vain prayers to angry Jupiter yourſelf; when the Ionian bay[4] raiſed by the murmuring ſouth-wind ſhall break the ſhip in pieces! But ſhould you, ſtretched upon the winding ſhore[5], become a rich prey to the ſea-birds; I will ſacrifice to the Tempeſts[6] a goat and lamb.

ANNOTATIONS.

The *Grecian* army, in returning from *Troy*, were overtaken by a ſtorm, and ſhipwrecked upon a rock or promontory of the iſland of *Eubœa*, called *Capbareus*. This misfortune was owing to the treachery of *Nauplius*, king of *Eubœa*, whoſe ſon *Palamedes* the *Greeks* had treacherouſly accuſed, and put to death. *Nauplius*, in revenge, ſeeing the *Grecian* fleet ſtruggling with the ſtorm, ordered lights to be held out in the night, from this rock. The *Greeks*, by this ſignal, taking it for a harbour, were ſhipwrecked againſt it. *Ajax*, after the loſs of his ſhip, having eſcaped upon a rock, *Pallas* overthrew him by a thunderbolt. That Goddeſs was juſtly incenſed againſt him for raviſhing *Caſſandra*, the daughter of *Priam*, in her temple.—*Horace* here, as *Virgil* in his *Æneïs*, aſcribes this whole misfortune of the *Greeks* to *Pallas's* reſentment of the impiety of *Ajax*.

4 *Ionian bay.* Juvencius: *Mare Ionium ea pars eſt maris Mediterranei, quæ alluit Macedoniæ oram ab occaſu, tum in Epirum & Peloponneſum delabens ad Cretam uſque porrigitur.* 'By the *Ionian* ſea the ancients underſtood that part of the *Mediterranean*, which waſhed the weſtern coaſt of *Macedonia*, then gliding towards *Epirus* and *Peloponneſus* reaches as far as *Crete*.'

5 *Should*

The KEY.

THIS ODE is full of imprecations againſt *Mævius*, who deſigned to ſet ſail for *Greece*. This *Mævius* was a vile poetaſter hated by all people of ſenſe and judgment, and equally odious both to *Virgil* and *Horace*. There is good reaſon to believe, that his enmity to

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EPODE XI.

To PETTIUS.

Having fallen deeply in love with LYCISCUS, he cannot apply himſelf to the making of verſes.

O Pettius[1], I take now no more pleaſure, as formerly, in writing verſes, being ſo cruelly perſecuted by love; love, which renders me ſo ſenſible to the charms of young boys and girls.

ANNOTATIONS.

1 *Pettius.* We know not who this *Pettius* was, he not being mentioned by any other author of the *Auguſtan* age.

2 *The*

Quietiore nec feratur æquore
Quàm Graïa victorum manus,
Cùm Pallas uſto vertit iram ab Ilio
In impiam Ajacis ratem.
O quantus inſtat navitis ſudor tuis,
Tibique pallor luteus,
Et illa non virilis ejulatio,
Preces & averſum ad Jovem;
Ionius udo cùm remugiens ſinus
Noto carinam ruperit!
Opima quòd ſi præda, curvo littore
Porrecta, mergos juveris;
Libidinoſus immolabitur caper,
Et agna Tempeſtatibus.

Nec feratur quietiore æquore quàm Graia manus victorum, cùm Pallas vertit iram ab uſto Ilio in impiam ratem Ajacis. O quantus ſudor inſtat tuis navitis, pallorque luteus tibi, & ejulatio illa non virilis, & preces ad Jovem averſum; cùm ſinus Ionius remugiens udo Noto ruperit carinam! Quòd ſi tu *præda opima, porrecta curvo littore, juveris mergos; libidinoſus caper & agna immolabitur Tempeſtatibus.*

ANNOTATIONS.

5 *Should you, ſtretched upon the winding ſhore.* Lambinus: *Quòd ſi tu naufragio perieris, & corpus tuum in littus ejectum præda mergis fuerit.* 'But if you periſh 'by ſhipwreck, and your body caſt upon 'the ſhore become a prey to the cor-'morants.'

6 *I will ſacrifice to the Tempeſts.* Dacier: They had a temple at *Rome*, *Ovid*, Book VI. of his *Faſti.*

Te quoque, Tempeſtas, meritam delubra fatemur,
Cùm penè eſt Corſis obruta claſſis aquis.

We acknowledge that you, O Tempeſt, alſo deſerved a temple, when our fleet was almoſt overwhelmed in the Corſican *ſeas.* This happened in the 494th year of *Rome*, when *Scipio* the elder took *Corſica*, where his ſhips were in great danger; he vowed a temple to the Tempeſts in the firſt ward of the city.

The KEY.

to *Virgil* was the chief cauſe of the maledictions in this ODE. The poet, as he had wiſhed *Virgil* a proſperous voyage, Book I. Ode iii. here wiſhes his enemy *Mævius* may be ſhipwrecked.

It is uncertain when this EPODE was written.

EPODE XI.

Ad PETTIUM.

Occupatus amore LYCISCI, *non poteſt conferre operam ad verſus faciendos.*

PETTI, nihil me, ſicut anteà, juvat
Scribere verſiculos,
Amore perculſum gravi;
Amore, qui me, præter omnes, expetit
Mollibus in pueris

ORDO.

O Petti, nihil juvat me perculſum gravi amore, ſicut anteà, ſcribere verſiculos; amore, qui, præter omnes, expetit me urere in mollibus pueris aut in puellis.

girls. The month of December[2] hath now a third time made the leaves to fall from the trees, ſince I ceaſed to burn for Inachia[3]. What a ſubject of ridicule was I to the whole town[4]! (for I now bluſhed at my weakneſs). I am alſo aſhamed of thoſe entertainments[5], in which the lover was eaſily diſcovered by his ſullen ſilence, and frequent ſighs. There when warmed by the God who opens the heart I began to pour forth my ſecrets; is it poſſible, would I ſay in a complaining ſtrain, that riches ſhould always carry it over merit and virtue[6]? Did, added I, a true indignation of ſuch conduct once poſſeſs my mind, and I baniſh from my heart theſe vain remedies, that increaſe rather than abate this ſtubborn paſſion[7]; then aſhamed to have ſo long contended with unworthy rivals I would give over all purſuit. Having thus commended ſteadineſs of reſolution in your preſence, yet no ſooner had I left you determined to go home as you adviſed, but forgetting my promiſes, and uncertain whither I went[8], I wandered to thoſe unfriendly gates and cruel threſholds, where I broke my loins and ſide. Now I am enamoured of Lyciſcus[9], who boaſts that he exceeds even women in effeminacy and voluptuouſneſs: nothing can diſengage me from this troubleſome paſſion, neither the ſalutary advice of my friends, nor the moſt bitter reproaches; nothing can ſet me free but to engage in another amour, either with ſome other young girl, or a beautiful boy, who wears his long Hair tied up in a knot.

ANNOTATIONS.

2 *The month of December hath now a third time.* In the original *tertius Decembèr.* Lambinus: *Tertius annus, ſeu potiùs tertia hyems.* 'The third year, or rather 'the third winter.' *Virgil, Georg.* II. expreſſes himſelf much after the ſame manner, as the poet here:

Frigidus & ſilvis Aquilo decuſſit honorem.
The cold north-eaſt wind has made the leaves fall from the woods.

3 *Inachia,* She was one of *Horace's* firſt miſtreſſes. We know little more of her beſides the name, being only mentioned in this Ode and the following.

4 *What a ſubject of ridicule was I to the whole town!* Lambinus: *Quàm multus de me ſermo habitus eſt, dedecoris & ignominiæ plenus?* 'How often have I been talked 'of with contempt and ridicule?'

5 *I am alſo aſhamed of thoſe entertainments, &c. Pœnitet conviviorum.* This verb often ſignifies no more than to be diſſatisfied; but here it muſt ſignify the ſame as *tædet me, piget me. Horace* is aſhamed of his being preſent at thoſe entertainments, where, by his ſighs and ſullen ſilence, he ſo plainly diſcovered his weakneſs, and expoſed himſelf to the ridicule of the whole company. He is now convinced of his folly.

6 *That riches ſhould always carry it over merit and virtue.* This has been a long complaint; *Anacreon* makes the ſame lamentation, that nobility, wit, and good manners were of little avail in love, but that money was all-powerful.

7 *And I baniſh from my heart thoſe vain remedies, that increaſe rather than abate this ſtubborn paſſion.* In the original, *Ut hæc ingrata ventis dividat fomenta.* Dacier: By *fomenta, Horace* here underſtands the complaints, tears, ſighs, and ſilence, which he mentions a little before. A lover, who takes pleaſure in his ſilence, who mourns, ſighs, &c. thereby increaſes his paſſion, and gives it new ſtrength. He is like a man who abandons himſelf to grief and diſcontent; he cannot think of the occaſion

Aut in puellis urere.
Hic tertius December, ex quo deſtiti
Inachiâ furere
Silvis honorem decutit.
Heu me, per urbem (nam pudet tanti mali)
Fabula quanta fui!
Conviviorum & pœnitet,
In queis amantem & languor & ſilentium
Arguit, & latere
Petitus imo ſpiritus.
Contraque lucrum nil valere candidum
Pauperis ingenium
Querebar, applorans tibi;
Simul calentis inverecundus Deus
Fervidiore mero
Arcana promôrat loco.
Quòd ſi meis inæſtuet præcordiis
Libera bilis, ut hæc
Ingrata ventis dividat
Fomenta, vulnus nil malum levantia;
Deſinet imparibus
Certare ſummotus pudor.
Ubi hæc ſeverus te palam laudaveram,
Juſſus abire domum,
Ferebar incerto pede
Ad non amicos, heu, mihi poſtes, & heu,
Limina dura, quibus
Lumbos & infregi latus.
Nunc, gloriantis quamlibet mulierculam
Vincere mollitiâ,
Amor Lyciſci me tenet:
Unde expedire non amicorum queant
Libera conſilia,
Nec contumeliæ graves;
Sed alius ardor, aut puellæ candidæ,
Aut teretis pueri,
Longam renodantis comam.

puellis. Hic tertius December decutit honorem ſilvis, ex quo deſtiti furere Inachiâ. Heu me, quanta fui fabula per urbem (nam pudet me tanti mali!) Pœnitet & conviviorum, in queis & languor & ſilentium, & ſpiritus petitus imo latere, arguit amantem. Simul verò ac *inverecundus Deus fervidiore mero promôrat loco arcana calentis*; tunc *applorans tibi, querebar candidum ingenium pauperis nil valere contra lucrum.* Addebam porro, *quòd ſi liberæ bilis inæſtuet meis præcordiis, ut dividat ventis hæc ingrata fomenta, nil levantia malum vulnus*; protinus *pudor ſummotus deſinet certare imparibus. Ubi ſeverus laudaveram hæc palam te, juſſus abire domum, ferebar pede incerto ad poſtes, heu, non amicos mihi, & limina, heu, dura, quibus infregi lumbos & latus. Nunc amor Lyciſci, gloriantis vincere quamlibet mulierculam mollitiâ, tenet me: unde non liberæ conſilia amicorum, nec graves contumeliæ, queant expedire*; ſed tantùm *alius ardor, aut puellæ candidæ, aut pueri teretis, renodantis comam longam.*

ANNOTATIONS.

occaſion of his melancholy, without augmenting it; whereas it would ſoon abate, did he but ſtrive to think leſs of it.

8 *Uncertain whither I went. Ferebar incerto pede.* Lambinus: *Tametſi conſtituëram animum obfirmare, ne Inachiam expeterem, neve amarem; ego tamen ad eas ædes, quæ mihi tam iniquæ atque inimicæ fuerant, recurrebam; ad ea veſtibula, ſuper quæ jacueram noctes totas, revertebar.* 'Although I had reſolved firmly within 'myſelf, neither to ſeek after, nor love '*Inachia*; yet I was carried back, I know 'not how, to that houſe, which had been 'ſo hurtful to me; I returned to thoſe 'threſholds, before which I had lain 'whole nights.'

9 *Lyciſcus. Horace* ſpeaks no where elſe of this young boy. *Lyciſcus* is a diminutive from *Lycus*, a name common enough among the *Greeks*.

The KEY.

OUR paſſions, when too much indulged, often prove hurtful, and gain ſo much upon us, that we find it very difficult to conquer them. Our firſt care therefore ſhould be, to regulate the paſſions, to ſubdue them to reaſon, and govern them by the principles of virtue and true goodneſs. Did we but ſet ourſelves heartily to work, we might poſſibly find leſs difficulty in it, than we often meet with in compaſſing the gratification of our unreaſonable deſires; ſo that it is a juſt obſervation, that it ſometimes coſts us more to be miſerable, than would make us perfectly happy. That

Horace

EPODE XII.

Againſt an Ugly OLD WOMAN.

WHat want you with me, ugly wretch, fitter to be ſerved by black elephants? To what end do you ſend me ſo many preſents, and torment me with billet-doux? I have not vigor for you, and a too acute ſenſe of ſmell.

For whom are theſe fleeces of wool twice died with Tyrian purple! Was it not for you, ungrateful; to boaſt, that among the young men of your age there was none more beloved by his miſtreſs than yourſelf? O unhappy that I am, you fly me, as a lamb flies the ravenous wolves, or a goat the ſavage lions!

The KEY.

Horace was well convinced of this truth, appears from the whole ſtrain of this EPODE. He complains of his obſtinate headſtrong love as a weakneſs, a weakneſs which he was aſhamed of, and had often endeavoured to overcome; nay, he regrets it as a miſfortune, that it had gained ſuch an aſcendant over him, as to enſlave him, and to deprive him of the maſtery of himſelf.

When this EPODE was written, is uncertain.

EPODE XII.

In ANUM FOETIDAM.

QUID tibi vis, mulier nigris digniſſima barris?
Munera cur mihi, quídve tabellas
Mittis, nec firmo juveni, neque naris obeſæ?
Namque ſagaciùs unus odoror,
Polypus, an gravis hirſutis cubet hircus in alis,
Quàm canis acer, ubi lateat ſus.
Quis ſudor vietis & quàm malus undique membris
Creſcit odor! cùm pene ſoluto
Idomitam properat rabiem ſedare; nec illi
Jam manet humida creta, colorque
Stercore fucatus crocodili; jamque ſubando
Tenta cubilia, tectaque rumpit.
Vel mea cùm ſævis agitat faſtidia verbis;
Inachiâ langues minùs ac me.
Inachiam ter nocte potes; mihi ſemper ad unum
Mollis opus: pereat malè, quæ te,
Leſbia, quærenti taurum monſtravit inertem;
Cùm mihi Cous adeſſet Amyntas,
Cujus in indomito conſtantior inguine nervus,
Quàm nova collibus arbor inhæret.
Muricibus Tyriis iteratæ vellera lanæ
Cui properabantur? Tibi nempe;
Ne foret æquales inter conviva, magis quem
Diligeret mulier ſua, quàm te.
O ego non felix, quàm tu fugis, ut pavet acres
Agna lupos, capreæque leones!

QUID tibi vis, mulier digniſſima nigris barris? Cur mittis munera, quídve tabellas mihi, nec juveni firmo, nec obeſæ naris?

Cui properabantur vellera lanæ iteratæ muricibus Tyriis? Nempe tibi; ne foret conviva inter æquales, quem ſua mulier magis deligeret, quàm ego te. O ego non felix, quàm tu fugis, ut agna pavet acres lupos, capreæque leones!

EPODE XIII.

To his FRIENDS.

That, laying aſide care, they ſhould indulge mirth.

A Dreadful tempeſt hath hid the heavens from us[1], and rain and ſnow bring down unwholeſome cold air[2]: now the ſea and woods reſound with the Thracian north-wind: let us, my friends, lay hold of the preſent opportunity; and whilſt our ſtrength is in its vigor[3], and we have it in our power, let us drive off old age whoſe forehead is covered with wrinkles. Bring us wine marked the year of my birth when Torquatus was conſul[4]; and let us avoid to ſpeak of things that may afflict us: who knows but God by a happy viciſſitude may reduce them to their former ſtate? Now let us take pleaſure in perfuming ourſelves with Perſian ointment[5], and eaſing our minds from cruel anxiety by the ſound of the Cyllenean harp[6]: as of old the celebrated Centaur[7] ſung to his illuſtrious pupil: Invincible mortal, ſays he, born of the goddeſs Thetis, you are marked out for the kingdom of Aſſaracus[8], watered by the cold Scamander and rapid Simoïs[9]: the Fates have by an infallible decree forbid your return; nor ſhall your mother, though a ſea-goddeſs[10], have the conſolation to bring you back. There remember to ſoften the calamities of life with wine and muſic, the great antidotes againſt chagrin and melancholy.

ANNOTATIONS.

1 *Hid the heavens from us.* *Cælum contraxit.* Dacier: *Contrahere*, to contract or draw together, is the contrary of *expandere, explicare*, to open, to unfold; when the clouds draw together and thicken, they obſcure the heaven, and take it from our ſight.

2 *Bring down unwholeſome cold air.* *Imbres niveſque deducunt Jovem.* By *Jupiter* here is meant the air. The ancients conſidered rain as the air diſſolved. *Aër enim in pluvias ſolvitur*; for the air is turned into rain. So that when rain fell, it neceſſarily drew along with it *Jupiter*, that is, the air. So *Virgil*, Eclogue VII.

Jupiter & læto deſcendet plurimus imbri.
And Jupiter *ſhall deſcend in an agreeable and fertile ſhower.*

3 *And whilſt our ſtrength is in its vigor.* *Dumque virent genua.* Lambinus: *Veteres autem per genuum viriditatem, vires corporis integras ſignificant: ut apud Homerum Agamemnon optat Neſtori, ut quali ſit animo, talibus ſit & genubus. O ſenex utinam, qualis tibi animus ſit, talia eſſent & genua, vireſque firmæ & ſtabiles.* 'The 'ancients uſed, by the ſtrength of the 'knees, to expreſs the ſtrength of the 'whole body. Thus in *Homer Agamemnon* wiſhes to *Neſtor*, that he had the 'ſame vigor in his knees, as in his 'mind.' This is the part of the body, which firſt feels the infirmities of age.

4 *When Torquatus was conſul.* He was conſul with *Lucius Aurelius Cotta* in the year of the city 689. in which year *Horace* was born. See Ode VII. Book IV.

5 *Perſian Ointment.* *Achæmeniâ nardo*, as in Ode i. Book III. *Achæmenium coſtum*, becauſe it came from *India*, bordering upon *Perſia*, where *Achæmenes* was king.

6 *Cyl-*

EPODE XIII.

Ad AMICOS.

Ut genio indulgeant, omni ſolicitudine poſthabitâ.

HOrrida tempeſtas cœlum contraxit, & imbres
Niveſque deducunt Jovem:
Nunc mare, nunc ſilüæ
Threïcio Aquilone ſonant: rapiamus, amici,
Occaſionem de die;
Dumque virent genua,
Et decet, obductâ ſolvatur fronte ſenectus.
Tu vina Torquato move
Conſule preſſa meo:
Cætera mitte loqui: Deus hæc fortaſſe benignâ
Reducet in ſedem vice.
Nunc & Achæmeniâ
Perfundi nardo juvat, & fide Cylleneâ
Levare diris pectora
Solicitudinibus:
Nobilis ut grandi cecinit Centaurus alumno:
Invicte mortalis, Deâ
Nate puer Thetide,
Te manet Aſſaraci tellus, quam frigida parvi
Findunt Scamandri flumina,
Lubricus & Simoïs:
Unde tibi reditum certo ſubtemine Parcæ
Rupêre; nec mater domum
Cærula te revehet.
Illic omne malum vino cantuque levato,
Deformis ægrimoniæ
Dulcibus alloquiis.

ORDO.

HOrrida tempeſtas contraxit cœlum, & imbres niveſque deducunt Jovem: nunc mare, nunc ſilvæ ſonant Threïcio Aquilone: O amici, rapiamus occaſionem de die; dumque genua virent, & decet, ſenectus ſolvatur obductâ fronte. Tu move vina preſſa Torquato meo conſule: mitte loqui cætera: Deus fortaſſe reducet hæc in ſedem benignâ vice. Nunc & juvat perfundi nardo Achæmeniâ, & levare pectora diris ſolicitudinibus fide Cylleneâ: ut ſic nobilis Centaurus cecinit grandi alumno: Invicte mortalis, puer nate Deâ Thetide, tellus Aſſaraci manet te, quam frigida flumina parvi Scamandri & lubricus Simoïs findunt: unde Parcæ ruſêre reditum tibi certo ſubtemine; nec mater cærulea revehet te domum. Illic levato omne malum vino cantuque, dulcibus alloquiis ægrimoniæ deformis.

ANNOTATIONS.

6 *Cyllenean harp.* So called from *Mercury*, the inventor of it, who was born upon the top of *Cyllene*, a mountain of *Arcadia*.

7 *The celebrated Centaur.* *Chiron* the nurſing father of *Achilles*, whom *Homer* calls the juſteſt of the *Centaurs*. This reputation for juſtice was the cauſe that almoſt all the great princes of antiquity were committed to his care for their education, as *Hercules*, *Jaſon*, *Æneas*, &c.

8 *Aſſaracus.* The ſon of *Tros*, and father of *Capys*, who reigned in *Phrygia*.

9 *Scamander and Simoïs.* Two rivers of *Phrygia*.

10 *Your mother, though a ſea-goddeſs.* *Mater cærula.* This is a general epithet of all the ſea-nymphs.

The

The KEY.

DACIER obſerves upon the ſubject of this ODE, that it is not well known. It only appears, from the tenth verſe, that it is addreſſed to certain friends, who were uneaſy on account of ſome bad news they had received, perhaps that the *Romans* had loſt a battle. *Horace* adviſeth them to drown their cares in wine and muſic.

EPODE XIV.

To MÆCENAS.

Enamoured of PHRYNE, he could not finiſh the Iambics he had promiſed.

O Mæcenas my dear indulgent friend, you kill me by aſking ſo often, why an effeminate ſlothfulneſs hath ſpread ſuch a lethargy over my ſenſes, as if I had greedily drunk of the waters of forgetfulneſs[1]. It is a God[2], a powerful God, that hinders me from finiſhing[3] the Iambics ſo long promiſed, and which I had actually begun. It is ſaid that Anacreon of Teos[4] burned in like manner with the love of Bathyllus[5] of Samos; and that he often ſoothed his love with the harp in mournful and unconfined ſtrains[6]. Even you yourſelf, Mæcenas, are no ſtranger to the power of love. But if you burn with a nobler flame than that which occaſioned the deſtruction of Troy[7], rejoice in your good fortune: for I adore Phryne[8] who is no more than a freed-woman, and who cannot content herſelf with one admirer.

ANNOTATIONS.

1 *As if I had greedily drunk of the waters of forgetfulneſs.* In the original, *Pocula Lethæos ut ſi ducentia ſomnos arente fauce traxerim. Des Prez:* A metonymy of the ſubject for the adjunct, which we often meet with in this author. The ſenſe of the paſſage is, *Videor tibi hauſiſſe poculum è Lethe fluvio infernorum, qui rerum omnium oblivionem inducit*; ſo that *pocula ducentia ſomnos Lethæos*, is here put inſtead of *pocula Lethæa ducentia ſomnos*. For the ancients feigned that there was a river of oblivion in hell, which when the ſoul drank of it, it forgot all that had happened to it in the body.

2 *A God. Cupid*, a great and powerful Deity, whoſe motions cannot be controlled.

3 *Hinders me from finiſhing.* In the original, *ad umbilicum adducere*; a phraſe uſed by the *Romans*, to ſignify the finiſhing of a work, or putting the laſt hand to it.

4 *Anacreon of Teos.* *Anacreon* was a famous *Grecian* lyric poet, born at *Teos*, a city of *Ionia*; ſee Book IV. Ode ix.

5 *Ba-*

The KEY.

muſic. This was the advice of *Chiron* to *Achilles*, when he warned him of his fate, and that he would never return from *Troy* to his own country. He counſels him to allay his anxiety with wine, muſic, and agreeable company.

It is uncertain when this EPODE was written.

EPODE XIV.

Ad MÆCENATEM.

Detentus amore PHRYNES, *non poteſt abſolvere promiſſos Iambos.*

MOLLIS inertia cur tantam diffuderit imis
Oblivionem ſenſibus,
Pocula Lethæos ut ſi ducentia ſomnos
Arente fauce traxerim,
Candide Mæcenas, occîdis ſæpè rogando.
Deus, Deus nam me vetat,
Inceptos, olim promiſſum carmen, Iambos
Ad umbilicum adducere.
Non aliter Samio dicunt arſiſſe Bathyllo
Anacreonta Teïum;
Qui perſæpè cavâ teſtudine flevit amorem
Non elaboratum ad pedem.
Ureris ipſe miſer. Quòd ſi non puchrior ignis
Accendit obſeſſam Ilion,
Gaude ſorte tuâ: me libertina, neque uno
Contenta, Phryne macerat.

ORDO.

Candide Mæcenas, occîdis me *ſæpè rogando, cur mollis inertia diffuderit tantam oblivionem imis ſenſibus, ut ſi arente fauce traxerim pocula ducentia Lethæos ſomnos. Deus, nam Deus*, inquam, *me vetat adducere ad umbilicum inceptos Iambos, carmen olim promiſſum. Non aliter dicunt Anacreonta Teïum arſiſſe Bathyllo Samio; qui perſæpè flevit amorem cavâ teſtudine ad pedem non elaboratum. Ipſe miſer ureris. Quòd ſi non ignis pulchrior accendit Ilion obſeſſam, gaude tuâ ſorte: Phryne libertina, neque contenta uno* amatore, *macerat me.*

ANNOTATIONS.

5 *Bathyllus.* A youth of *Samos*, whom *Anacreon* greatly loved.

6 *Unconfined ſtraints.* Lambinus: *Ex Anacreontis paucorum qui ad nos pervenerunt verſuum lectione, cuivis intelligere licet incredibilem in eo eſſe carminis facilitatem ac ſimplicitatem; ſed quam tamen nullus labor, nulla cura, nulla cogitatio conſequi poſſe videatur.* 'From reading the few poems of 'Anacreon that have come to our hands, 'we perceive that he wrote with incre- 'dible eaſe and ſimplicity," &c.

7 *With a nobler flame than that which occaſioned the deſtruction of Troy.* The meaning is: If *Helen*, who was the occaſion of the fatal *Trojan* war, was leſs beautiful than is your miſtreſs *Licinia*.

8 *Phryne. Phryne* is no where mentioned but in this Ode. There were ſeveral courtezans of that name in *Greece*.

The

The KEY.

WHEN once love takes poſſeſſion of a man, it unfits him for every thing elſe, and renders him incapable of acquitting himſelf either to the public or his friends. *Horace* had undertaken, at *Mæcenas*'s requeſt, a poem in *Iambic* verſe, which he had actually begun. But love engaging him, he could not take time and pains to finiſh it. *Mæcenas* reproached him with his ſlowneſs. *Horace*, in return, writes this EPODE, wherein he acquaints him with the cauſe of it, and appeals to his own experience, as

EPODE XV.

To NEÆRA.

He complains of her breach of faith.

IT was night, and the moon ſhone bright in a ſerene ſky; when you, Neæra, determined beforehand to offend by your perjuries againſt the majeſty of the great Gods, claſping me in your gentle arms cloſer than the ivy embraces the tall oaks, ſwore ſolemnly according to my words[1]: you ſwore, I ſay, that while the wolf continued an enemy to the cattle, and Orion dreaded by mariners ſhould raiſe tempeſts in the ſwelling ſea[2], and the wind diſhevel the long hair of Apollo, this our love ſhould be mutual. Ah, Neæra, the time is coming when you will much lament my virtue and ſteadineſs! For if there be any thing manly in Horace, he will not always tamely ſuffer you thus to heap your favors upon happier rivals, but enraged at your perfidy he will ſeek out another miſtreſs that ſhall return his paſſion. Nor do you imagine when you have once heartily provoked him, ſhould a real grief ſeize you, that all your charms and prayers ſhall be able to ſhake his conſtancy. And you, whoever you are, happy rival, that inſult and triumph over my misfortunes; though rich in cattle and lands, that Pactolus[3] ſeems to flow for you alone; though you are ſkilled in all the ſecrets

ANNOTATIONS.

[1] *Swore ſolemnly according to my words.* Horat. *In verba jurabas mea.* Dacier: *Jurare in verba alicujus, to ſwear according to the words of any one*, was what they called *conceptis verbis jurare*. When the party himſelf propoſed the form of the oath to be taken, and he who bound himſelf, ſwore in thoſe very words; or, which was equivalent, at the end of the malediction which accompanied theſe oaths, ſaid, *Idem in me*. He who ſpoke firſt, was ſaid *præire verbis*.

[2] *In the ſwelling ſea. Turbaret hibernum mare*, for *turbaret mare hiberno tempore*. This way of ſpeaking was very common both

The KEY.

as one that was no ſtranger to love, how far it was ſufficient. For whatever charms *Licinia* might have, that raiſed her above the ordinary rank; yet the love of *Phryne*, a freed-woman, when it had once taken poſſeſſion of his heart, was no leſs powerful.

It is uncertain when this EPODE was written; however there is good reaſon, as *Dacier* obſerves, to believe that it was before *Mæcenas* married *Terentia*.

EPODE XV.

Ad NEÆRAM.

Non ſervatam ab eâ fidem queritur.

NOX erat, & cœlo fulgebat luna ſereno
Inter minora ſidera;
Cùm tu, magnorum numen læſura Deorum,
In verba jurabas mea,
Arctiùs atque hederâ procera aſtringitur ilex,
Lentis adhærens brachiis:
Dum pecori lupus, & nautis infeſtus Orion
Turbaret hibernum mare,
Intonſoſque agitaret Apollinis aura capillos,
Fore hunc amorem mutuum.
O dolitura meâ multùm virtute, Neæra!
Nam ſi quid in Flacco viri eſt,
Non feret aſſiduas potiori te dare noctes,
Et quæret iratus parem.
Nec ſemel offenſæ cedet conſtantia formæ,
Si certus intrârit dolor.
At tu, quicunque es felicior, atque meo nunc
Superbus incedis malo;
Sis pecore & multâ dives tellure licebit,
Tibique Pactolus fluat;

ORDO.

NOX erat, & luna fulgebat cœlo ſereno inter minora ſidera; cùm tu, Neæra, *læſura numen magnorum Deorum, jurabas in mea verba, adhærens lentis brachiis arctiùs atque procera ilex aſtringitur hederâ:* jurabas, inquam, *hunc* noſtrum *amorem fore mutuum, dum lupus* inſidiaretur *pecori, & Orion infeſtus nautis turbaret hibernum mare, auraque agitaret intonſos capillos Apollinis. O Neæra, dolitura multùm meâ virtute! Nam ſi quid viri in Flacco eſt, non feret te dare aſſiduas noctes potiori, & iratus quæret parem. Nec, ſi certus dolor intrârit, cedet conſtantia* mea *formæ* tuæ *ſemel offenſæ. At tu, quicunque es felicior, atque nunc ſuperbus incedis meo malo; ſis licebit dives pecore & multâ tellure, Pactoluſque fluat tibi;*

ANNOTATIONS.

both to the *Greeks* and *Latins*. So *Horace* again, Sat. iii. Book II.

------*Tu piſces biberno ex æquore verris.*

3 *Pactolus*. A river in *Lydia*. It riſes in mount *Tmolus*, runs into the *Hermus*, and flows along with it to the *Ægean* ſea, not far from *Smyrna*. In the time of *Cræſus*, this river rolled from the monntains a kind of gold-ſand, which was the chief cauſe of that king's immenſe riches. But this had ceaſed in *Strabo*'s time, as he informs us himſelf in his XIIIth *Book*. But altho' this had ceaſed before the *Auguſtan* age; yet it was ſtill a proverb among the *Romans*, *Tibi Pactolus fluit*; *the* Pactolus

flows

ſecrets of the philoſophy of Pythagoras[4] who returned again from the dead, and ſurpaſs even Nireus[5] in beauty: you alas! ſhall alſo lament in your turn to ſee the love of this perfidious woman beſtowed on another; and I ſhall then have the pleaſure to laugh at your diſgrace

ANNOTATIONS.

flows for you; that is, you are as rich as *Craſſus*.

4 *Pythagoras. Arcana Pythagoræ*, for the philoſophy of *Pythagoras*, in which was explained the doctrine of the tranſmigration of ſouls. *Horace* here calls him *renati*, born again; becauſe he had been *Euphorbus* at the ſiege of *Troy*, and, after his death, his ſoul, paſſing through ſeveral other bodies, came at laſt to animate that which he had under the name of *Pythagoras*.

5 *And*

The KEY.

VIRGIL, ſpeaking of *Dido*, who had prayed that the Gods might puniſh her, and the earth ſwallow her up alive, if, after the death of *Sichæus* her firſt huſband, ſhe married another, ſays, *Æneïs* IV. *v.* 569.

Varium & mutabile ſemper fœmina.
Woman is a changeable and inconſtant creature.

Horace, in this *Epode*, accuſes *Neæra*, that neither promiſes, oaths, nor vows, can bind her. After the moſt ſacred engagements to love

EPODE XVI.

To the ROMANS.

He expreſſeth his concern for the commonwealth almoſt torn to pieces by the civil wars.

A Second age is now torn by civil wars, and Rome falls by its own power. That metropolis of the world, which neither the Marſi[1] its neighbours, nor the Tuſcan army of threatening Porſenna[2], nor the rival ſtrength of Capua[3], the terrible Spartacus[4], the Allobroges[5] fond of change, the powerful

ANNOTATIONS.

1 *The Marſi.* He refers here to the war of the confederates, called *Bellum Sociale*, and *Bellum Italicum*. How dreadful and bloody this war was, may be collected from theſe words of *Florus*, Chap. xviii. Book III. *Quid hac clade triſtius? quid calamitoſius? cùm omne Latium atque Picenum, Etruria omnis, atque Campania, poſtremò Italia, contra matrem ac parentem ſuam urbem conſurgerent.* 'What can be conceived 'more fatal and terrible, when all *Latium*, '*Picenum*, *Etruria*, and *Campania*, roſe 'againſt their mother *Rome*?' He afterwards adds, that neither *Pyrrhus* nor *Hannibal*

Nec te Pythagoræ fallant arcana renati,
Formâque vincas Nirea:
Eheu! translatos aliò mœrebis amores;
Aſt ego viciſſim riſero.

nec arcana Pythagoræ renati fallant te, & vincas Nirea formâ: eheu! brevi mœrebis amores tranſlatos aliò; aſt tum ego viciſſim riſero.

ANNOTATIONS.

5 *And ſurpaſs even Nireus in beauty.* *Horace* here mentions the three articles that are moſt powerful in love, wit, beauty, and riches. *Nireus* was the moſt beautiful of the *Greeks* after *Achilles*. A man more beautiful than *Nireus* muſt be a very dangerous rival to *Horace*, who had no very great recommendation this way.

The KEY.

love and conſtancy, he ſtill found her roving in her inclinations, and had reaſon to complain that ſhe preferred another to him. He threatens to abandon her, and aſſures her, that all her charms will be inſufficient to recal his affections, or ſhake his ſteadineſs; he warns his rival of her inconſtancy, and that he may expect to be deſpiſed in his turn, and forſaken.

It is uncertain when this EPODE was written.

EPODE XVI.

Ad ROMANOS.

Commiſeratio Reipublicæ propter civilia bella.

ALTERA jam teritur bellis civilibus ætas,
Suis & ipſa Roma viribus ruit.
Quam neque finitimi valuerunt perdere Marſi,
Minacis aut Etruſca Porſennæ manus,
Æmula nec virtus Capuæ, nec Spartacus acer,
Noviſque rebus infidelis Allobrox, 6
Nec fera cæruleâ domuit Germania pube,
Parentibuſque abominatus Annibal;

ORDO.

Altera ætas jam teritur bellis civilibus, & ipſa Roma ruit ſuis viribus. Quam neque finitimi Marſi valuerunt perdere, aut Etruſca manus minacis Porſennæ, nec æmula virtus Capuæ, nec acer Spartacus, Allobrox que infidelis novis rebus, nec domuit fera Germania pube cæruleâ, & Anni-

ANNOTATIONS.

nibal raiſed greater alarms, or ſo much endangered the ſtate. *Dacier.*

2 *Nor the Tuſcan army of threatening Porſenna.* Dacier: *Tarquin the Proud*, being expelled *Rome*, retired to *Porſenna* king of the *Tuſcans*, who, deſirous to reinſtate him in his kingdom, beſieged *Rome* with a powerful army, and very much ſtraitened the city; but afterwards, amazed at the reſolution and bravery of the enemy, but above all, ſtruck with the behaviour of *Mutius Scævola*, he made peace with them, and raiſed the ſiege.

3 *Nor the rival ſtrength of Capua.* *Capua* was long the rival of *Rome*, as well as *Carthage*; and, in the ſecond *Punic* war, declared for *Hannibal*, who had promiſed to make it the capital of *Italy*.

4 *Spartacus.* See Ode xiv. Book III.

5 *Allobroges.* The people of *Savoy* and *Piedmont*.

ful and numerous troops of warlike Germany[6], yea, not even the valour and rage of Hannibal ſo hated by our forefathers, have been able to deſtroy; that we ourſelves have overturned, we, a generation whoſe blood is devoted to expiate our crimes; and theſe mountains ſhall again become a habitation for wild beaſts. The barbarians[7] ſhall tread upon the aſhes of our countrymen, and the horſemen beat the city with their ſounding hoofs; and inſolently ſcatter the bones of Romulus, reſpected by ſo many ages. Perhaps the generality of you will inquire, what expedient can be found to avert theſe great evils. No advice can be better than this; to go wherever chance leads, whereever the ſtormy ſouth or ſouth-weſt wind drives (as of old the Phoceans left their city[8], and abandoned to the boars and ravenous wolves their houſes, their Gods, and their temples.) Does this advice pleaſe, or can any one propoſe a better? Why do we then delay to embark under happy auſpices? But let us ſwear not to return, till the ſtones riſing from the bottom of the river ſwim above; and the Po[9] waters the top of Matinus[10]; or the towering Apennines[11] run into the ſea; or an unheard-of love join the tiger with the hind, and the dove with the hawk; when the ſheep ſhall no more be afraid of the lion, and the he-goat delight in the ſea. Let us go then all together in a body, or at leaſt the better part of us, after having bound ourſelves by all the oaths that may prevent a return, which commonly has but too many charms; and let the faint-hearted and hopeleſs defend the unlucky ſeat[12]. You, who have courage, caſt off your unmanly grief, and ſail beyond the Tuſcan ſea. The circling ocean is reſerved for us: let us go in

ANNOTATIONS.

Piedmont. *Horace* here calls them *infidelis Allobrox*, which epithet *Dacier* obſerves agrees perfectly well with the whole nation of the *Gauls*, who are great lovers of novelty and change.

6 *Numerous troops of warlike Germany.* In the original, *Germania fera cæruleâ tube.* The beſt explication of this is a paſſage of *Tacitus*, in his book *De Moribus Germanorum: Habitus corporum, quanquam in tanto hominum numero, idem omnibus. Truces & cærulei oculi, rutilæ comæ, magna corpora.* 'Notwithſtanding their vaſt numbers, 'they are generally of the ſame make. 'Their aſpect hath ſomething in it very 'fierce; they have blue eyes, fair hair, and 'are, for the moſt part, of great ſtature.'

7 *The barbarians.* He means, that when *Rome* ſhall have fallen by its own hands, ſtrangers, who had in vain attempted to deſtroy it, will then come and inſult its ruins, and trample upon the aſhes of their forefathers: yea, even the bones of *Romulus* ſhall not eſcape their fury.

8 *As of old the Phoceans left their city.* Juvencius: *Phocæi incolæ fuerunt & cives Phocææ, quæ Ioniæ in Aſiâ Minori urbs erat; ita dicta à multitudine Phocarum, ſive vitulorum marinorum, qui urbem condentibus apparuerunt. Phocæi aſſiduis Perſarum bellis vexati, patriam communi conſenſu reliquerunt, diriſque execrationibus ſe devoverunt, ſi quando eodem redirent. Variâ deinde fortuna uſi, tandem in Galliam delati ſunt, ubi Maſſiliam condidêre.* 'The *Phocæi* were 'inhabitants of *Phocæa*, a city of *Ionia* in '*Aſia Minor*; ſo called from the multi-'tude of ſea-calves, that appeared while the 'city was building. Haraſſed by the con-'tinual wars of the *Perſians*, they agreed

'to

Impia perdemus devoti ſanguinis ætas;
Feriſque rurſus occupabitur ſolum.
Barbarus, heu, cineres inſiſtet victor, & urbem
Eques ſonante verberabit ungulâ;
Quæque carent ventis & ſolibus, oſſa Quirini
(Nefas videre) diſſipabit inſolens.
Fortè quid expediat, communiter aut melior pars
Malis carere quæritis laboribus.
Nulla ſit hac potior ſententia (Phocæorum
Velut profugit execrata civitas,
Agros atque Lares proprios, habitandaque fana
Apris reliquit & rapacibus lupis);
Ire pedes quocunquè ferent, quocunquè per undas
Notus vocabit, aut protervus Africus.
Sic placet? an melius quis habet ſuadere? Secundâ
Ratem occupare quìd moramur alite?
Sed juremus in hæc: ſimul imis ſaxa renârint
Vadis levata, ne redire ſit nefas;
Neu converſa domum pigeat dare lintea, quando
Padus Matina laverit cacumina;
In mare ſeu celſus procurrerit Apenninus;
Novâque monſtra junxerit libidine
Mirus amor, juvet ut tigres ſubſidere cervis,
Adulteretur & columba milüo;
Credula nec flavos timeant armenta leones,
Ametque falſa levis hircus æquora.
Hæc, & quæ poterunt reditus abſcindere dulces,
Eamus omnis execrata civitas,
Aut pars indocili melior grege; mollis & exſpes
Inominata perprimat cubilia.
Vos, quibus eſt virtus, muliebrem tollite luctum,
Hetruſca præter & volate littora.

bal abominatus parentibus; ſcil. hanc nos, *impia ætas devoti ſanguinis, perdemus*; *atque ſolum rurſus occupabitur feris. Heu, barbarus victor inſiſtet cineres, & eques verberabit urbem ſonante ungulâ*; *et (nefas videre) inſolens diſſipabit oſſa Quirini, quæ carent ventis & ſolibus. Fortè communiter aut melior pars quæritis, quid expediat carere malis laboribus. Nulla ſententia ſit potior hac*; oportet *ire quocunquè pedes ferent, quocunquè Notus aut protervus Africus vocabit per undas (velut execrata civitas Phocæorum profugit, atque reliquit agros, Lares proprios, fanaque habitanda apris & rapacibus lupis.) Sic placet? an quis habet ſuadere melius? Quìd moramur occupare ratem ſecundâ alite? Sed juremus in hæc: ne redire ſit nefas, ſimul ſaxa levata renârint imis vadis; neu pigeat dare lintea converſa domum, quando Padus laverit Matina cacumina; ſeu celſus Appenninus procurrerit in mare; & mirus amor junxerit monſtra novâlibidine*, adeo *ut juvet tigres ſubſidere cervis, & columba adulteretur milvio*; *nec credula armenta timeant flavos leones, hircuſque levis amet ſalſa æquora. Execrata hæc, & quæ*cunque *poterunt abſcindere dulces reditus, eamus omnis civitas, aut pars melior indocili grege*; pars autem *mollis & exſpes perprimat inominata cubilia. Vos, quibus eſt virtus, tollite muliebrem luctum, & volate præter Hetruſca littora.*

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'to abandon their native ſoil, and bound 'themſelves by the ſtrongeſt oaths never to 'return. Being overtaken with various 'turns of fortune, they at laſt arrived in 'France, where they ſettled and built 'Maſſilia.'

9 *The Po.* A river of Italy, that divided what the *Romans* called *Gallia Ciſalpina* into two almoſt equal parts.

10 *Matinus.* A mountain of *Apulia*, not far from the *Po*.

11 *Apennines.* A ridge of mountains that run along the whole length of *Italy*, dividing it into two parts.

12 *Defend the unlucky ſeat. Inominata cubilia*; *Rome* ſo called, becauſe of the murder of *Remus*.

in ſearch of the happy fields, and Fortunate Iſlands[13], where the untilled earth yearly renders fruit, and the unpruned vines flouriſh; where the olive-trees are loaded with fruit, and the ripe fig adorneth its own branch: honey flows from the hollow oak; and murmuring rills deſcend from the high mountains. There the goats come of their own accord to be milked, and the friendly flock bring their teats diſtended; the boar diſturbs not the ſheepfold in the night, nor is the ground infeſted with vipers. There we ſhall be happy, and find many more things to admire; the eaſt-wind brings no inundations, nor is the corn burnt up with too much heat; Jupiter moderating both the heat and rain. The Argonauts[14] never approached theſe coaſts; impious Medea never ſet foot here: neither the Sidonians[15], nor laborious followers of Ulyſſes[16], ever touched upon theſe regions. No infection hurts the cattle; no intemperate ſtar ſcorches the flocks. Jupiter reſerved theſe peaceful habitations for the juſt, when he changed the golden age for that of braſs; and that of braſs was ſucceeded by an age of iron: it is only by following my counſel, that the juſt can eſcape the calamities of this corrupted age.

ANNOTATIONS

[13] *Happy fields, and Fortunate Iſlands.* *Dacier:* It is neither from caprice, nor ſuperſtition, that *Horace* here adviſeth the *Romans* to go in queſt of the *Fortunate Iſlands*; he only renews the deſign of *Sertorius*, who, weary of the almoſt continual wars he was engaged in, had a great deſire to ſettle in theſe *Fortunate Iſlands*; and *Tzetzes*, upon *Heſiod*, informs us, that *Cæſar*, remaining there but for one day, was ſo charmed with the beauty of the place, that he had continued in it, had not the inhabitants driven him from them. Theſe iſlands were called properly by the ancients the *Iſles of the Fortunate*, μακάρων νῆσοι, *Beatorum Inſulæ*, and not μάκαρες. Yet we commonly, by miſtake, call them the *Fortunate Iſles*, as *Horace* here, *Beata Arva*, and *Divites Inſulas*. They are ſuppoſed, by ſome, to be two iſlands near *Andaluſia*, where the ancients placed the *Elyſian* fields.

[14] *Ar-*

The KEY.

THERE had been many ſeditions at *Rome*, but no civil wars, before the time of *Marius*; theſe were ſcarce quieted, when new commotions broke out between *Cæſar* and *Pompey*, which were again ſucceeded by thoſe between *Octavius* and *Brutus*, &c. When all theſe were at an end, and the empire had reaſon to hope for tranquillity, a new war breaks out between *Auguſtus* and *Antony*. *Horace*, ſeeing that there was like to be no end of theſe inteſtine broils, laments, in this EPODE, the fate of *Rome*, which, after it had ſtood out againſt the attacks of ſo many powerful enemies, muſt now fall

Nos manet oceanus circumvagus: arva, beata
Petamus arva, divites & insulas,
Reddit ubi Cererem tellus inarata quotannis,
Et imputata floret usque vinea;
Germinat & nunquam fallentis termes olivæ,
Suamque pulla ficus ornat arborem:
Mella cavâ manant ex ilice; montibus altis
Levis crepante lympha desilit pede.
Illic injussæ veniunt ad mulctra capellæ,
Refertque tenta grex amicus ubera;
Nec vespertinus circumgemit ursus ovile,
Nec intumescit alta viperis humus.
Pluraque felices mirabimur; ut neque largis
Aquosus Eurus arva radat imbribus,
Pinguia nec siccis urantur semina glebis;
Utrumque rege temperante cœlitum.
Non huc Argoo contendit remige pinus;
Neque impudica Colchis intulit pedem:
Non huc Sidonii torserunt cornua nautæ,
Laboriosa nec cohors Ulyssei.
Nulla nocent pecori contagia; nullius astri
Gregem æstuosa torret impotentia.
Jupiter illa piæ secrevit littora genti,
Ut inquinavit ære tempus aureum;
Ære, dehinc ferro duravit sæcula: quorum
Piis secunda, vate me, datur fuga.

oceanus circumvagus manet nos: petamus arva, beata arva, & insulas divites, ubi tellus inarata reddit Cererem quotannis, & imputata vinea usque floret; & termes, ramus, olivæ nunquam fallentis germinat, ficusque pulla ornat suam arborem: mella manant ex ilice cavâ; & lympha levis desilit altis montibus crepante pede. Illic capellæ injussæ veniunt ad mulctra, grexque amicus refert tenta ubera; nec ursus vespertinus circumgemit ovile, nec humus intumescit alta viperis. Felicesque mirabimur plura; ut, quòd, neque aquosus Eurus radat arva largis imbribus, nec pinguia semina urantur siccis glebis; rege cœlitum temperante utrumque. Pinus remige Argoo non contendit huc; neque impudica Colchis intulit pedem: nautæ Sidonii non torserunt cornua huc, nec laboriosa cohors Ulyssei. Nulla contagia nocent pecori; æstuosa impotentia nullius astri torrret gregem. Jupiter secrevit illa littora piæ genti, ut inquinavit aureum tempus ære primùm; *dehinc duravit sæcula ferro: quorum* sæculorum *secunda fuga datur piis, me vate*

ANNOTATIONS.

14 *Argonauts.* Of the *Argonauts* and *Medea*, see Epode iii.

15 *Sidonians.* The *Sidonians* inhabited the sea-coast of *Phœnicia*, and were famous for their skill in navigation, and extensive commerce.

16 *Ulysses.* See Book I. Ode xv.

The KEY.

fall by its own hands. The evil was now come to that height, that they had no other way left, but to follow the example of the *Phoceans*, abandoning their city, and binding themselves, by the most solemn oaths, never to return, but go in quest of new habitations.

Dacier and *Des Prez* place this EPODE in the year of the city 721; of *Horace*'s age 34; before Christ 30; so that it is now 1769 years old.

EPODE XVII.

To CANIDIA.

He entreats forgiveneſs from her, and feigns himſelf overcome by her enchantments.

NOW at length I acknowledge with humility the power of your art [1]; and implore you, by the realms of Proſerpine, by the majeſty of Diana which it is ſo dangerous to offend againſt [2], and by your books of enchantments [3] which are able to bring the ſtars out of heaven; ſpare, I pray you, O Canidia, theſe magic words, and turn quickly backwards the circle of your enchantments [4]. Telephus [5] moved to pity the grandſon of Nereus, though he had haughtily led againſt him the troops of the Myſians [6], and attacked him with a furious charge of darts. The Trojan matrons [7] had the liberty of embalming the body of Hector, who had ſlain ſo many of the Grecians, and been adjudged a prey to dogs and vultures; after that king Priam leaving his city had thrown himſelf at the feet of implacable Achilles. Circe [8] at laſt conſented, that the laborious companions of Ulyſſes ſhould put off the ſkin from their briſtly joints, bodies: by this they were reſtored to reaſon and ſpeech, and their former ſhape returned. I have been puniſhed by you more than enough, O Canidia, the darling of mariners and merchants. My youth is fled, my blooming colour hath left me, my bones are now covered with a pale dry ſkin. My hair is become white with your poiſonous ointments, nor can I enjoy the leaſt reſpite from my torments: the night preſſeth on the day, and the day upon the night; nor can I breathe a moment's

ANNOTATIONS.

1 *The power of your art.* *Efficaci ſcientiæ*; ſo he ironically calls magic. *Dare manus*, to acknowledge the power.

2 *Which it is ſo dangerous to offend againſt.* *Per non inviſenda numina Dianæ*, by the deity of *Diana* not to be moved or provoked. He calls her, in his Art of Poetry, *Iracunda Diana*. She was the cauſe not only of mortality and the plague, but alſo of madneſs.

3 *By your books of enchantments.* *Dacier*: Even in the time of *Auguſtus*, there were books or collections of magical ſecrets, which probably contained the chief things, that *Zbreaſtres*, *Hermippus*, *Hoſtanes*, *Democritus*, and others, had written upon that ſubject.

4 *Turn quickly backwards the circle of your enchantments.* *Citumque retrò ſolve, ſolve turbinem.* *Turbo* is the ſame with what the *Greeks* call *rhombus*. It was a kind of top uſed by ſorcerers, which they made to turn round with thongs; imagining that the motion of this magical top had the power of begetting in men thoſe movements and paſſions which they wanted to inſpire; and when they wanted to correct, or put a ſtop to thoſe paſſions, they made it to turn the contrary way. Hence

Horace

EPODE XVII.

Ad CANIDIAM.

Veniam ab eâ petit, cujus veneficiis fingit ſe ſuperatum.

JAM jam efficaci do manus ſcientiæ ;
Supplex & oro regna per Proſerpinæ,
Per & Dianæ non movenda numina,
Per atque libros carminum valentium
Refixa cœlo devocare ſidera ;
Canidia, parce vocibus tandem ſacris,
Citumque retrò ſolve, ſolve turbinem.
Movit nepotem Telephus Nereïum,
In quem ſuperbus ordinârat agmina
Myſorum, & in quem tela acuta torſerat.
Unxêre matres Iliæ addictum feris
Alitibus atque canibus homicidam Hectorem ;
Poſtquam relictis mœnibus rex procidit
Heu ! pervicacis ad pedes Achilleï.
Setoſa duris exuêre pellibus
Laborioſi remiges Ulyſſeï,
Volente Circe, membra : tunc mens & ſonus
Relatus, atque notus in vultus honor.
Dedi ſatìs ſuperque pœnarum tibi,
Amata nautis multùm & inſtitoribus.
Fugit juventas, & verecundus color
Reliquit oſſa pelle amicta luridâ.
Tuis capillus albus eſt odoribus,
Nullum à labore me reclinat otium :
Urget diem nox, & dies noctem; neque eſt

ORDO.

JAm jam do manus efficaci ſcientiæ ; & ſupplex oro per regna Proſerpinæ, & per numina non movenda Dianæ, atque per libros carminum valentium devocare ſidera refixa cœlo ; O Canidia, tandem parce vocibus ſacris, citumque ſolve retrò, ſolve turbinem. Telephus movit nepotem Nereïum, in quem ſuperbus ordinârat agmina Myſorum, & in quem torſerat tela acuta. Matres Iliæ unxêre Hectorem homicidam addictum feris alitibus atque canibus ; poſtquam rex relictis mœnibus procidit ad pedes Achilleï heu! pervicacis. Laborioſi remiges Ulyſſeï exuêre ſetoſa membra duris pellibus, volente Circe : tunc mens & ſonus relatus eſt, atque honor notus in vultus. Dedi ſatìs ſuperque pœnarum tibi, O Canidia, amata nautis multùm & inſtitoribus. En juventas fugit, & verecundus color reliquit oſſa amicta luridâ pelle. Capillus albus eſt tuis odoribus, nullum otium reclinat me à labore : nox urget diem, & dies noctem ; neque eſt (licet) *levare præcordia*

ANNOTATIONS.

Horace here ſays, *retrò ſolvè turbinem*; ſome read *volve*.

5 *Telephus*. The king of the *Myſians*, who, denying the *Greeks* a paſſage through his country to *Troy*, was mortally wounded by *Achilles*. Being told by the oracle, that he could only be cured by the ruſt of the ſpear that wounded him, after ſome entreaty, he obtained it of *Achilles*. *Achilles* was the ſon of *Thetis*, whoſe father was *Nereus*.

6 *Myſians*. A people of *Aſia Minor*, between *Lydia* and *Troas*. They were originally *Thracians*.

7 *The Trojan matrons*. *Achilles* enraged at *Hector*, becauſe he had ſlain his friend *Patroclus*, was reſolved to give his body a prey to wild beaſts ; but, moved by the tears and prayers of *Priam*, gave him back his ſon's body.

8 *Circe*, *Ulyſſes*. See the notes on ſeveral of the foregoing Odes.

ment's eaſe to my diſtended lungs. Now am I forced by experience to believe what I formerly denied, that the charms of the Samnites [9] may torture the breaſt, and the enchantments of the Marſi [10] diſturb the head. What more can you deſire? O heaven and earth! I burn fiercer than Hercules [11] when ſtained with the venomous blood of Neſſus the Centaur, or the tempeſtuous flame thrown out by raging Ætna [12]. Are you reſolved to rage againſt me as a furnace of Colchic poiſons [13], until I am reduced to aſhes, and become the ſport of the winds? When ſhall my ſufferings be at an end? What ſatisfaction do you require? Speak; for I am willing to ſubmit to any conditions: behold me ready to expiate my crime, whether you command me to ſacrifice a hundred oxen, or to celebrate you with a deceiving harp [14], as chaſte and upright: in a moment you ſhall be ranked among the ſtars. Caſtor [15], and his brother Pollux, offended at an indignity offered their ſiſter Helen, were yet prevailed upon, by the prayers of the poet, to reſtore his loſt ſight. Do you follow their example; and as it is in your power, reſtore me to myſelf. I conjure you, Canidia, whom no baſe birth hath ſtained, who know not what it is to go to the ſepulchres of the poor, and diſperſe their warm aſhes [16]: you have a heart full of humanity, pure hands, and a fruitful womb; and when you riſe from childbed that never impairs your ſtrength, the midwife waſhes your clothes ſtained with your blood.

ANNOTATIONS.

9 *Samnites.* Among whom there were a great many ſorcerers.

10 *Marſi.* See Ode v. of this Book.

11 *Hercules.* See Ode iii. of this Book.

12 *Ætna.* See Book III. Ode iv.

13 *Furnace of Colchic poiſons. Cales venenis officina.* 'Tis as if the poet had ſaid, You are a ſhop of poiſons. *Porphyrion* very well obſerves, *Ipſam Canidiam officinam venerorum diſertè dixit.* 'He expreſsly called 'Canidia a ſhop of poiſons.'

14 *Deceiving harp. Mendaci lyrâ.* Deſervedly *mendax*, to ſing the praiſes of *Canidia*, as good and wiſe.

The KEY.

THIS ODE is a recantation of what *Horace* had ſaid againſt *Canidia*, in the fifth ODE of the ſame Book; but from the manner of it, we may eaſily perceive that it is the bittereſt ſatire he ever wrote againſt her. Some commentators tell us, that beſides the fifth EPODE before mentioned, *Horace* had written ſome bitter Iambics againſt *Canidia*, which are now loſt. But this is only conjecture. In this ironical recantation, the poet, by ſeemingly acknowledging himſelf vanquiſhed, ridicules her in the ſtrongeſt terms; and

Levare tenta ſpiritu præcordia.
Ergo negatum vincor ut credam miſer,
Sabella pectus increpare carmina,
Caputque Marsâ diſſilire næniâ.
Quid ampliùs vis? O mare & terra! ardeo
Quantùm neque atro delibutus Hercules
Neſſi cruore, nec Sicanâ fervida
Urens in Ætnâ flamma: tu, donec cinis
Injurioſis aridus ventis ferar,
Cales venenis officina Colchicis.
Quæ finis? aut quod me manet ſtipendium?
Effare; juſſas cum fide pœnas luam:
Paratus expiare, ſeu popoſceris
Centum juvencos, ſive mendaci lyrâ
Voles ſonari: tu pudica, tu proba,
Perambulabis aſtra ſidus aureum.
Infamis Helenæ Caſtor offenſus vice,
Fraterque magni Caſtoris, victi prece,
Adempta vati reddidêre lumina.
Et tu (potes nam) ſolve me dementiâ.
O nec paternis obſoleta ſordibus,
Nec in ſepulchris pauperum prudens anus
Novendiales diſſipare pulveres:
Tibi hoſpitale pectus, & puræ manus,
Tuuſque venter partumeius; & tuo
Cruore rubros obſtetrix pannos lavit,
Utcunque fortis exilis puerpera.

tenta ſpiritu. Ergo miſer vincor ut credam negatum, nempe *Sabella carmina increpare pectus, caputque diſſilire Marsâ næniâ. Quid vis ampliùs? O mare & terra! ardeo quantùm neque Hercules delibutus atro cruore Neſſi, nec fervida flamma urens in Ætnâ Sicanâ:* ergone *tu cales officina venenis Colchicis, donec* ego *cinis aridus ferar ventis injurioſis. Quæ finis? aut quod ſtipendium manet me? Effare; luam cum fide pœnas juſſas: paratus expiare, ſeu popoſceris centum juvencos, ſive voles ſonari* à me *mendaci lyrâ: tu pudica, tu proba, perambulabis ſidus aureum inter aſtra. Caſtor, fraterque magni Caſtoris, offenſus vice infamis Helenæ,* tandem *victi prece, reddidêre vati lumina adempta. Et tu (nam potes) ſolve me dementiâ. O* tu *nec obſoleta paternis ſordibus, nec anus prudens diſſipare pulveres novendiales in ſepulchris pauperum: tibi hoſpitale* eſt *pectus, &* tibi *puræ manus, venterque tuus partumeius; & obſtetrix lavit pannos rubros tuo cruore, utcunque exilis fortis puerpera.*

ANNOTATIONS.

15 *Caſtor. Steſichorus* writing ſome verſes againſt *Helen*, and ſoon after loſing his ſight, imagined that *Caſtor* and *Pollux* had thus puniſhed him for the affront done their ſiſter. He was not deceived; for upon writing a recantation, he recovered the uſe of his eyes. *Plato* has preſerved this piece of hiſtory to us.

16 *Diſperſe their warm aſhes. Novendiales pulveres*, ſo called, becauſe the bodies were kept ſeven days at home, burnt on the eighth, and buried on the ninth.

The KEY.

and towards the end, under the appearance of clearing her from all imputations, expoſes her baſeneſs in the ſevereſt manner.

The commentators are divided as to the time when this EPODE was written. As *Dacier* obſerves, it muſt have been after the fifth of the ſame Book, and after the eighth *Satire* of *Book* I. *Horace* was at this time in years.

EPODE XVIII.

CANIDIA's *Anſwer.*

WHY do you pour out prayers to unrelenting ears? The rocks daſhed by the ſwelling waves of the winter-ſea are not more deaf to ſhipwrecked mariners. Do you hope unrevenged to ridicule and divulge our Cotyttian myſteries [1], ſacred to love and wantonneſs [2]? And as if you were the high-prieſt of our Eſquilian enchantments [3], do you hope unpuniſhed to expoſe me to the laughter of the whole town? What will it avail you [4] to have enriched the ſorcereſſes of Pelignum [5], and to have prepared the moſt prompt and ready poiſons, if I am able even againſt your own will to lengthen out your fate? I will prolong your wretched life, that from day to day you may ſuffer freſh torments. Tantalus [6], the perfidious father of Pelpos, always hungering after the forbidden meat wiſhes for ſome eaſe: in like manner, Prometheus [7] deſires to be delivered from the vulture; and Siſyphus [8] wants to fix his ſtone upon the top of the mountain; but the laws of Jupiter forbid it. You alſo ſhall ſeek ſometimes to throw yourſelf headlong from a precipice; ſometimes to run yourſelf through with a ſword [9]; and, unable to ſupport ſuch tormenting anxiety, ſhall in vain have recourſe to an unavailing rope. Then will I ride upon your reluctant ſhoulders [10]; and the whole earth ſhall acknowledge my power. Shall I, who can ſet images of wax in motion (as you by your too great curioſity have ſeen); who can bring the moon out of heaven by my enchantments, reanimate the dead after their bodies have been burnt, and mix the cup of love and deſire; ſhall I, think you, ever bemoan the vanity of my art [11] as having no influence againſt you?

ANNOTATIONS.

1 *Cotyttian myſteries.* *Cotys*, or *Cotytto*, was a Goddeſs, whoſe worſhip firſt began in *Thrace*; afterwards it came into *Phrygia*, and from thence paſſed into *Greece*. She was the Goddeſs of luſt and debauchery: her myſteries, lewd and obſcene, were celebrated in the night, and called after her *Cotyttia*.

2 *Sacred to love and wantonneſs.* *Liberi Cupidinis*, unbridled love or luſt.

3 *High-prieſt of our Eſquilian enchantments.* The *Pontifex Maximus* was ſovereign judge and arbiter of whatever concerned religion. *Canidia* therefore ſays to the poet, 'You, as if you were high-'prieſt, and had the right to judge of our 'ſacrifices and ceremonies, have taken 'the liberty to expoſe me to the laughter 'of the whole town.' They aſſembled commonly upon the *Eſquilian* hill, becauſe of the bones and tombs, of which that place was full.

4 *What will it avail you?* I have, in my tranſlation, here followed *Lambinus*, who thinks that *Canidia* ſpeaks here of *Horace*; ſee that commentator.

5 *Pelignum.* The *Peligni* were neighbours to the *Marſi*; all that country was famed for ſorcerers.

6 *Tantalus*

EPODE XVIII.

CANIDIÆ *Responsio.*

QUID obseratis auribus fundis preces?
Non saxa nudis surdiora navitis
Neptunus alto tundit hibernus salo.
Inultus ut tu riseris Cotyttia
Vulgata, sacrum liberi Cupidinis?
Et Esquilini pontifex venefici,
Impunè ut urbem nomine implêris meo?
Quid proderit ditâsse Pelignas anus,
Velociusve miscuisse toxicum,
Si tardiora fata te votis manent?
Ingrato misera vita ducenda est, in hoc,
Novis ut usque suppetas doloribus.
Optat quietem Pelopis infidus pater,
Egens benignæ Tantalus semper dapis:
Optat Prometheus obligatus aliti:
Optat supremo collocare Sisyphus
In monte saxum: sed vetant leges Jovis.
Voles modò altis desilire turribus;
Modò ense pectus Norico recludere;
Frustráque vincla gutturi innectes tuo,
Fastidiosâ tristis ægrimoniâ.
Vectabor humeris tunc ego inimicis eques;
Meæque terra cedet insolentiæ.
An quæ movere cereas imagines
(Ut ipse nôsti curiosus), & polo
Deripere lunam vocibus possum meis,
Possum crematos excitare mortuos,
Desiderîque temperare poculum;
Plorem artis in te nil habentis exitum?

ORDO.

QUID fundis preces auribus obseratis? Neptunus hibernus alto salo non tundit saxa surdiora nudis navitis. Feramne *ut tu inultus riseris Cotyttia vulgata, sacrum liberi Cupidinis? Et* tanquam *pontifex Esquilini venefici, ut impune impleveris urbem meo nomine? Quid proderit ditâsse anus Pelignas, vel miscuisse toxicum velocius, si fata tardiora votis manent te? Misera vita ducenda est* tibi *ingrato, in hoc, ut usque suppetas novis doloribus. Tantalus, infidus pater Pelopis, semper egens benignæ dapis optat quietem: Prometheus obligatus aliti optat* etiam quietem: *optat & Sisyphus collocare saxum in supremo monte; sed leges Jovis vetant.* Sic & tu *modò voles desilire altis turribus; modò recludere pectus ense Norico; tristisque fastidiosâ ægrimoniâ, frustrà innectes vincla tuo gutturi. Tunc ego eques vectabor humeris inimicis; terraque cedet meæ insolentiæ. An* ego, *quæ possum movere cereas imagines (ut ipse curiosus nôsti), & vocibus meis deripere lunam polo,* quæ *possum excitare mortuos crematos, & temperare poculum desiderii*; egone, inquam, *plorem artis nil habentis exitum in te?*

ANNOTATIONS.

6 *Tantalus*; see Book I. Ode xxviii.

7 *Prometheus*; see Book I. Ode xvi.

8 *Sisyphus*; see Book II. Ode xiv.

9 *Run yourself through with a sword. Ense Norico.* Thus Ode xvi. Book I.

-----Quas neque Noricus
Deterret ensis.

Noricum was a province of *Illyria*, abounding in excellent mines; so that the *Roman* swords were made of iron brought from thence.

10 *Then will I ride upon your reluctant shoulders.* Dacier: *Vectari humeris alicujus*, to ride or be carried on one's shoulders, was a familiar expression among the *Greeks* and *Romans*, signifying, to triumph over a person, or humble him.

11 *Bemoan the vanity of my art. Plorem artis in te nil habentis exitum.* Not to mention the various conjectures of commentators upon this verse, it will be sufficient to observe, that the word *nil* stands here for the negative *non*; *plorem artis non habentis exitum in te. Plorem artis*, sup. *causâ.*

The

The KEY.

THE ridicule of this anſwer lies in this; that the poet makes *Canidia* take, in a ſtrict literal ſenſe, all that he had ſaid to her, and in her declaring herſelf highly provoked at him, chiefly becauſe of his divulging their magical ſecrets, and the ceremonies they practiſed

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THE SECULAR POEM.

Compoſed to be ſung for the ſafety of the ROMAN EMPIRE.

The CHORUS *of* BOYS *and* GIRLS.

O Phœbus, and Diana powerful Goddeſs of the groves, ſhining ornaments of heaven [1], ever to be adored, and who have ever been ſo, grant what we pray for in this ſacred time [2]; when the Sibylline verſes [3] have adviſed two choice choruſes of boys and girls to ſing a new ſong to the Gods, protectors of our ſeven hills [4].

CHORUS *of* BOYS.

Bountiful Sun, who with your ſplendid chariot diſcloſe or conceal from us this day, who riſe always different and yet always the ſame [5]; may you ſee nothing greater than the city of Rome.

CHORUS *of* GIRLS.

O Ilithyia [6], kindly ready to forward mature births, by whatever name you chooſe to be invoked, whether that of Lucina, or the Goddeſs who preſides over nativities, protect our mothers. O Goddeſs, increaſe our offſpring, and proſper the decree of the fathers [7] in favor of the women that marry, and of the conjugal law the fruitful ſource of a numerous race:

ANNOTATIONS.

1 *Shining ornaments of heaven.* For *Apollo* and *Diana* were the ſame with the ſun and moon.

2 *Sacred time.* *Horace* calls the time of celebrating the *Secular Games*, ſacred, not only on account of the feaſts, but alſo becauſe of the ſacrifices and prayers there offered to the Gods.

3 *Sibylline verſes.* Tho' the ancient *Sibylline* verſes, bought by *Tarquin*, had been burnt in the time of *Sylla*; yet a great many had been afterwards collected, which were kept in two coffers of gold, and put under the pedeſtal of *Apollo*'s ſtatue on mount *Palatine*; of theſe *Horace* ſpeaks here.

4 *Pro-*

The KEY.

practiſed in their nocturnal meetings. She declares herſelf irreconcilable, threatens him with the crueleſt torments, and to prolong his life, only that ſhe may lengthen out his miſery.

'Twas probably written very ſoon after the preceding.

CARMEN SECULARE.

Cantatum pro Incolumitate
IMPERII ROMANI.

PHOEBE, ſilvarumque potens Diana,
Lucidum cœli decus, O colendi
Semper, & culti, date quæ precamur
Tempore ſacro;
Quo Sibyllini monuere verſus
Virgines lectas pueroſque caſtos
Dîs, quibus ſeptem placuere colles,
Dicere carmen.
Alme Sol, curru nitido diem qui
Promis & celas, aliuſque & idem
Naſceris; poſſis nihil urbe Româ
Viſere majus.
Ritè maturos aperire partus
Lenis Ilithyia, tuere matres,
Sive tu Lucina probas vocari,
Seu Genitalis.
Diva, producas ſobolem, patrumque
Proſperes decreta ſuper jugandis
Fœminis, proliſque novæ feraci
Lege maritâ:

ORDO.

CHORUS puerorum & puellarum.

O Phœbe, Dianaque potens ſilvarum, lucidum decus cœli, O ſemper colendi, & culti, date quæ precamur ſacro tempore; quo tempore Sibyllini verſus monuere lectas virgines caſtoſque pueros dicere carmen Diis, quibus ſeptem colles placuere.

CHORUS puerorum.

Alme Sol, qui curru nitido promis & celas diem, aliuſque & idem naſceris; poſſis nil viſere majus urbe Româ.

CHORUS puellarum.

O Ilithyia, ritè lenis aperire partus maturos, ſeu tu probas vocari Lucina, ſeu Genitalis, tuere matres. O Diva, producas ſobolem, proſpereſque decreta patrum ſuper fœminis jugandis, legeque maritâ feraci novæ prolis:

ANNOTATIONS.

4 *Protectors of our ſeven hills.* Of *Rome*, which ſtood upon ſeven hills.

5 *Who riſe always different and yet always the ſame.* Dacier: Nothing can be more happily expreſſed, than this manner of diſtinguiſhing the property of the day; which, though always the ſame, makes, however, days different in number; for this day is not the ſame with the day before. Thus months and years are made up.

6 *Ilithyia.* The ſame with *Diana*, who had the care of women in childbed, and was adored under the three names of *Ilithyia*, *Lucina*, and *Genitalis*.

7 *The decree of the fathers.* A few months before the writing of this poem, *Auguſtus* had enacted a law, called *Lex Julia de maritandis ordinibus*; and *Horace* was too wiſe to forget a circumſtance ſo worthy

Both CHORUSES.

That the ſtated period of ten times eleven years [8] may recal thoſe ſongs and ſolemn ſports, which we celebrate for three days, and as many grateful nights. And you, Siſters, who truly foretel what is once determined, and whoſe ſtated decrees are irrevocable, add favorable deſtinies to thoſe already paſt. May the earth rich in fruits and cattle adorn Ceres with a crown made of the ears of corn [9]: may the young of our flocks drink of ſalutary ſprings, and breathe a temperate air.

CHORUS *of* BOYS.

Mild Apollo, conceal your mortal arrows [10], and hear the humble prayers of the boys:

CHORUS *of* GIRLS.

Creſcent moon [11], queen of the ſtars, hear the girls.

Both CHORUSES.

If Rome is the object of your care, if it is true that the remains of Troy ſailed with a proſperous courſe along the Tuſcan ſhore [12], a handful commanded by fate to change their city and dwelling-houſes; to whom pious Æneas ſurviving the fall of his country opened a ſafe and free paſſage [13] through flaming Troy, to put them in poſſeſſion of an empire more flouriſhing than that which they had abandoned: inſpire, O ye Gods, our toward youth with pure and upright morals; grant a calm tranquillity to thoſe in years, and crown our empire with proſperity, honor, and a numerous progeny. Above all, may the illuſtrious deſcendant of Anchiſes and Venus, who worſhips you with ſacrifices of white oxen [14], reign triumphant over his enemies, and with mildneſs over thoſe who throw themſelves upon his clemency. Now the Medes both by ſea and land dread our warlike troops, and conquering ſwords; now the Scythians and Indians, of late ſo haughty and turbulent, ſubmiſſively wait our commands. Now truth, peace, honor, ancient chaſtity, and neglected virtue, dare to ſhew themſelves; and rich plenty ſcatters her favors in great abundance.

CHORUS

ANNOTATIONS.

worthy to enter into a hymn, addreſſed to the Gods for the proſperity of the empire. As rewards were given to thoſe who married, and puniſhments inflicted on ſuch as neglected it, *Horace* calls this law *the fruitful ſource of a numerous race.*

8 *Period of ten times eleven years.* This proves that according to the appointment of the *Sibyls*, the *Secular Games* were to be celebrated every hundred and ten years, and not every hundred, as ſome learned men have conjectured.

9 *A crown made of the ears of corn.* This was the gift commonly offered to *Ceres.*—*Ovid.*

Primitias frugum dant ſpicea ſerta ſuarum.

They offer Ceres *a crown made of the ears of corn, the firſt-fruits of their crop.*

10 *Conceal your mortal arrows.* See Ode x. Book II.

11 *Creſcent moon. Regina bicornis.* For this poem was ſung at the new moon.

12 *Taſ-*

Certus undenos decies per annos
Orbis ut cantus referatque ludos
Ter die claro, totieſque gratâ
Nocte frequentes.
Voſque veraces cecinisſe, Parcæ,
Quod ſemel dictum eſt, ſtabiliſque rerum
Terminus ſervat, bona jam peractis
Jungite fata.
Fertilis frugum pecoriſque tellus
Spiceâ donet Cererem coronâ:
Nutriant fœtus & aquæ ſalubres,
Et Jovis auræ.
Condito mitis placiduſque telo
Supplices audi pueros, Apollo:
Siderum regina bicornis audi,
Luna, puellas.
Roma ſi veſtrum eſt opus, Iliæque
Litus Etruſcum tenuere turmæ,
Juſſa pars mutare lares & urbem
Soſpite curſu;
Cui per ardentem ſine fraude Trojam
Caſtus Æneas patriæ ſuperſtes
Liberum munivit iter, daturus
Plura relictis:
Dî probos mores docili juventæ,
Dî ſenectuti placidæ quietem,
Romulæ genti date remque, prolemque,
Et decus omne.
Quique vos bobus veneratur albis,
Clarus Anchiſæ Veneriſque ſanguis,
Imperet bellante prior, jacentem
Lenis in hoſtem.
Jam mari terrâque manus potentes
Medus, Albanaſque timet ſecures;
Jam Scythæ reſponſa petunt, ſuperbi
Nuper, & Indi.
Jam fides, & pax, & honor, pudorque
Priſcus, & neglecta redire virtus
Audet; apparetque beata pleno
Copia cornu.

Uterque CHORUS.

Ut orbis certus per decies undenos annos referat & cantus ludoſque frequentes, ter die claro, totieſque gratâ nocte. Voſque, Parcæ, veraces cecinisſe quod ſemel dictum eſt, ſtabiliſque terminus rerum ſervat, jungite bona fata fatis *jam peractis. Tellus fertilis frugum pecoriſque donet Cererem ſpiceâ coronâ: & aquæ ſalubres, & auræ Jovis nutriant fœtus.*

CHORUS puerorum.

Apollo, mitis placiduſque condito telo audi ſupplices pueros:

CHORUS puellarum.

Luna bicornis, regina ſiderum, audi puellas.

Uterque CHORUS.

Si, quidem, *Roma veſtrum eſt opus, Iliæque turmæ curſu ſoſpite tenuere littus Etruſcum, pars juſſa mutare lares & urbem; cui caſtus Æneas ſuperſtes patriæ munivit ſine fraude liberum iter per ardentem Trojam, daturus plura relictis: Dii date probos mores juventæ docili, Dii* date *quietem placidæ ſenectuti, remque, prolemque, & decus omne, genti Romulæ. Sanguiſque clarus Anchiſæ Veneriſque, qui veneratur vos bobus albis, imperet prior* hoſte *bellante, lenis* verò *in hoſtem jacentem. Jam Medus mari terrâque timet manus potentes, Albanaſque ſecures; jam Scythæ & Indi, nuper ſuperbi, petunt reſponſa. Jam fides, & pax, & honor, pudorque priſcus, & virtus neglecta, audet redire; copiaque beata pleno cornu apparet.*

ANNOTATIONS.

12 *Tuſcan ſhore.* What *Virgil* calls *Lavina littora.*

13 *A ſafe and free paſſage. Sine fraude,* in the original, undoubtedly ſignifies *ſafely,* without hurt.

14 *Who worſhips you with ſacrifices of white oxen.* The emperor was preſent at the ſinging of this hymn, and offered a ſacrifice of white oxen to *Jupiter, Apollo,* and *Diana,* which concluded the ceremony.

15 *The*

CHORUS *of* BOYS.

Phœbus, God of auguries, always adorned with a ſhining bow, O darling of the Muſes, who by your ſalutary art know how to eaſe the diſtreſſes of the body; if you regard with a favorable eye the Palatine towers [15], preſerve the Roman ſtate, and our flouriſhing empire, from age to age, and, if poſſible, add to its preſent grandeur.

CHORUS *of* GIRLS.

And may Diana, who preſides over mount Aventine and mount Algidus [16], favorably regard the prayers of the Quindecimviri [17], and lend a friendly ear to the ſupplications of the boys.

Both CHORUSES.

We, a chorus choſen to ſing the praiſes of Phœbus and Diana, carry home a firm and rational hope, that Jupiter, and all the other Gods whom we invoke, have thoſe favorable deſigns towards the Roman empire which we ſo earneſtly pray for.

ANNOTATIONS.

[15] *The Palatine towers.* *Horace* mentions here the *Palatine* towers, becauſe this hymn was ſung in the temple which *Auguſtus* had conſecrated to *Apollo* on mount *Palatine.*

[16] *Mount Aventine and mount Algidus.* For *Diana* had a temple on each of theſe.

[17] *Quindecimviri.* *Dacier*: When the ſenate commanded the *Quindecimviri* to conſult

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The KEY.

THIS poem was made at the particular command of *Auguſtus*, in the year of the city 736, and is undoubtedly one of the fineſt compoſitions of antiquity. It was compoſed to be ſung at the *Secular Games*; the inſtitution of which is derived from the oracles of the *Sibyls*, as follows:

In theſe ſacred writings there was one famous prophecy, to this effect; *That if the* Romans, *at the beginning of every age, ſhould hold ſolemn games in the* Campus Martius, *to the honor* of Pluto, Proſerpine, Juno, Apollo, Diana, Ceres, *and the* Parcæ, *their city ſhould flouriſh for ever.* They were very ready to obey the oracle. The ſolemnity was as follows: The heralds began with an invitation of the whole world to a feaſt they had never yet ſeen, nor ſhould ever ſee again. The *Quindecimviri*, taking their ſeats in the *Palatine* temple, diſtributed to the people purifying compoſitions, who went to the *Aventine* mountain, carrying white barley, *&c.* as an offering,

Augur, & fulgente decorus arcu
Phœbus, acceptuſque novem Camœnis,
Qui ſalutari levat arte feſſos
Corporis artus;
Si Palatinas videt æquus arces,
Remque Romanam, Latiumque felix,
Alterum in luſtrum, meliuſque ſemper
Proroget ævum.
Quæque Aventinum tenet Algidumque,
Quindecim Diana preces virorum
Curet, & votis puerorum amicas
Applicet aures.
Hæc Jovem ſentire, Deoſque cunctos,
Spem bonam certamque domum reporto,
Doctus & Phœbi chorus & Dianæ
Dicere laudes.

Chorus puerorum.
Phœbus augur, & decorus fulgente arcu, acceptuſque novem Camœnis, qui ſalutari arte levat feſſos artus corporis; ſi æquus videt Palatinas arces, proroget remque Romanam, Latiumque felix, in alterum luſtrum meliuſque ſemper ævum.

Chorus puellarum.
Dianaque, quæ tenet montem *Aventinum Algidumque, curet preces Quindecimvirorum, & applicet amicas aures votis puerorum.*

Uterque Chorus.
Ego, *chorus doctus dicere laudes & Phœbi & Dianæ, reporto domum ſpem bonam certamque, Jovem, Deoſque cunctos, ſentire hæc.*

ANNOTATIONS.

ſult the books of the *Sibyls*, they began with prayers. They alſo prayed at the beginning of the ſolemnity, and at the concluſion. It is of theſe laſt prayers that the poet ſpeaks here. The *Quindecimviri* were the keepers of the *Sibylline* writings.

The KEY.

offering. The games continued three days and three nights, during which the people ſacrificed to *Jupiter*, *Juno*, &c. On the firſt night, three altars were erected by the command of the emperor, on the banks of the *Tiber*, and ſprinkled with the blood of three lambs. The day after, ſports were held in the *Campus Martius*, to the honor of *Apolla* and *Diana*. Theſe laſted till the next day, when the matrons ſung hymns in the *Capitol* to *Jupiter*. On the third day, which concluded the feaſt, twenty-ſeven young boys, and as many girls, ſung in the temple of *Palatine Apollo* hymns and verſes in *Greek* and *Latin*, to recommend the city to the protection of thoſe Deities, whom they deſigned particularly to honor by their ſacrifices.

For this laſt day, the above poem was compoſed by HORACE, in the 49th year of his age, to be ſung at the *Secular* games held by *Auguſtus*.

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Paphos, a city of *Cyprus*, 128.
Parcæ, what, 164.
Paris, the ſon of *Priam*, carries away *Helen*, 68.
Parra, a bird of an unlucky kind, by ſome thought the owl, 299.
Parrhaſius, a famous painter, cotemporary with *Zeuxis*, 356.
Parſley, an herb frequently uſed in making garlands, 367.
Parthians, a warlike people of *Aſia*, 87.
Patareus, a name given to *Apollo*, why, 234.
Paulus Maximus, the ſon of *Fabius Maximus*, and conſul with *Tubero*, 319.
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Peleus, the father of *Achilles*, accuſed by *Hyppolyte*, 244.
Peligni, a people of *Italy*, ſeparated from the *Sabines* by the *Marſi*, 278.
Pelion, a mountain of *Theſſaly*, contiguous to *Olympus*, 232.
Penates Dii, what, 176.
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Pentheus, a king of *Thebes*, 112.
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Philippi, famous for the overthrow of *Brutus* and *Caſſius*, 177.
Philomela, ſiſter to *Progne*, raviſhed by her brother-in-law *Tereus*, 372.
Phoceans, hard preſſed by the *Perſians*, abandon their native country, 448.
Pholoë, beautiful, but haughty and coquetiſh, 136.

Phraates, king of the *Perſians*, expelled by his ſubjects, 163.
Phryne, the name of ſeveral courtezans in *Greece*, 443.
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Pieria, the name of a courtezan, of whom *Lyce*'s huſband was enamoured, 254.
Pierides, the Muſes, whence ſo called, 232.
Pimplea, a mountain and fountain of *Macedonia*, ſacred to the Muſes, 110.
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Poems, do more honor to heroes than ſtatues, 325.
Poetry, that which gives honor and reputation to great men, 358.
Pollio, *Caius Aſinius*, a great commander and poet, 158.
Pollux, ſon of *Leda*, and brother to *Helen*, 14.
Polyhymnia, one of the nine Muſes, who ſung many hymns, 7.
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Pompeius Varus, one of *Horace*'s friends, 174.
Pontus, a region of *Aſia Minor*, 64.
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Porphyrion, one of the giants who made war againſt the Gods, 233.
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Præpetes, birds that furniſhed obſervations from their flying, 300.
Prætereunt flumina, *prætereunt ripas*, explained, 350.
Prætexta, the robe worn by the *Roman* youth of quality, 417.
Praiſe, the love of it a diſtinguiſhing paſſion of the mind, 94. Unmixed with flattery, yields a rational pleaſure, 342.
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Priapus, the ſon of *Bacchus* and *Venus*, who had a temple in *Rome* in the *Eſquiliæ*, 404.
Proculeius, a *Roman* knight of great generoſity, 162.
Procyon, the forerunner of the dog-ſtar; whence its name, 310.
Profeſti dies, days allotted for the civil buſineſs of men, 391.
Progne, the daughter of *Pandion*, and wife to *Tereus*, her ſtory, 372.
Prometheus, made an image of clay, and ſtole fire from heaven to enliven it, 74.
Proſerpine, daughter of *Jupiter*, and wife to *Pluto*, 192.
Proteus, ſon of *Oceanus* and *Tethys*, keeper of the ſea-calves, 9.
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Quarrelling amidſt drinking, the barbarous cuſtom of the *Thracians*, to be avoided, 116.
Quicquid Deorum, a general invocation of all the Gods, 416.
Quindecemviri, the keepers of the *Sibylline* writings, 462.
Quintilius Varus, a poet and critic of *Cremona*, and intimate friend of *Virgil*'s, 100.

Quoit, of an oval form, and thrown by means of a leathern thong, 35.

R.

Raven, one of the birds called *Oscines*, that furnished observations from its singing, 300.
Reapers, *Horace* admires their obdurate stomachs, able to digest garlic, 410.
Regulus, consul in the first *Punic* war, 56.
Religion, the neglect of it one of the chief causes of the calamities that harassed *Rome*, 242.
Remus, the brother of *Romulus*, his blood the cause of the civil dissensions in *Rome*, 427.
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Salii, priests of *Mars*, instituted by *Numa*, 321.
Sallust, grandson of the historian, 162,
Sappho, a famous poetess, who first invented *Sapphic* verse, 110.
Sardinia, a considerable island of the *Mediterranean* sea, 130.
Satirical temper, very difficult to be restrained, 424.
Satyrs, a kind of paltry Demi-Gods conversant in woods and deserts, 7.
Scarus, a kind of fish to be found only in the *Carpathian* sea, 406.
Scauri, an illustrious family of consular dignity, 56.
Scopas, a celebrated statuary of the island *Paros*, 356.
Scorpio, the eighth sign of the *Zodiac*, 206.
Scythia, two of the name, *European* and *Asiatic*, 87.
Scythians, an elegant description of their way of life, and manners, 290.
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Sextus, a friend of *Brutus*, 20.
Sibylline verses, the secular games prescribed in them, 462.
Sicambri, war proclaimed against them in the 737th year of the city, 326.
Sicilian dishes, sumptuous entertainments, 218.
Sickness, *Horace* expresses his concern at *Mæcenas*'s sickness, 208.
Sidonians, the people of *Sidon*, a city of *Phœnicia*, 451.
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Songs, a cuſtom among the ancients to ſing ſongs at the ſtreet-doors of their miſtreſſes, 254.
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Syria a large country of *Aſia*, 130.
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T.

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Teucer, the ſon of *Telamon*, 30.
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Thebes, a city of *Bœotia*, built by *Cadmus*, 29.
Theſeus, the ſon of *Ægeus*, unable to reſcue his friend, 353.
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FINIS.

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SEVERAL years having elapſed ſince the publication of the laſt edition of WATSON's Tranſlation of Horace, the work had in conſequence become exceedingly ſcarce; and as various demands have from time to time in vain been made for it, as well by orders from abroad as in this country, a republication of the work was judged expedient, and neceſſary. The eaſe and exactneſs of the Tranſlation, together with the learned and extenſive Notes with which it is accompanied, and the Catalogue of all the different editions of Horace prefixed to the firſt volume, have given to this work a degree of celebrity and value to which no other Engliſh tranſlation of Horace is entitled. From the want of due attention in the editor of the latter impreſſions of the work a great number of material errors had crept in: theſe are now very carefully corrected; and the whole is preſented to the public with a neatneſs and accuracy, which it is not doubted will add to the patronage and eſteem which the work has ſo long and ſo juſtly acquired.

July 14, 1792.

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